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FEBRUARY, 1948

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Naum Gabo, *Construction Drawing*, 1941.....Cover

Transformation of a Museum: Pre-Columbian Art in a New
Setting. By William M. Milliken..... 43

The Interior Landscapes of Pavel Tchelitchev. By Lincoln
Kirstein 49

William DeKooning, Lee Gatch..... 54

Naum Gabo. By Serge Chermayeff..... 56

Contemporary Russian Painting..... 60

Notes on Frank Lloyd Wright. By Henry S. Churchill..... 62

Works of Art: Creators and Users. By Winslow Ames..... 67

Book Reviews..... 71

Juan Larrea, *Guernica*, reviewed by Paul M. Laporte;

Drawings by American Artists, reviewed by Alfred Frankenstein;

Harry Hahn, *The Rape of La Belle*, reviewed by Alfred Frankenstein;

Cézanne, *10 Water Colors*; Ingres, *24 Drawings*, reviewed by Alice K. Bennett;

Early Christian and Byzantine Art, reviewed by Elizabeth Dow Pritchett;

Jacques Lassaigne, *Daumier*, reviewed by Bernard Lemann;

Thomas Carr Howe, Jr., *Salt Mines and Castles*, reviewed by Henry R. Hope;

Victor Wolfgang von Hagen, *Maya Explorer*, John Lloyd Stephens and the Lost

Cities of Central America and Yucatán, reviewed by George Kubler;

Paul Gauguin, *Noa Noa*, *My Voyage to Tahiti*, reviewed by Henry R. Hope;

Talbot Hamlin, *Architecture, An Art for All Men*, reviewed by Frederick Gutheim;

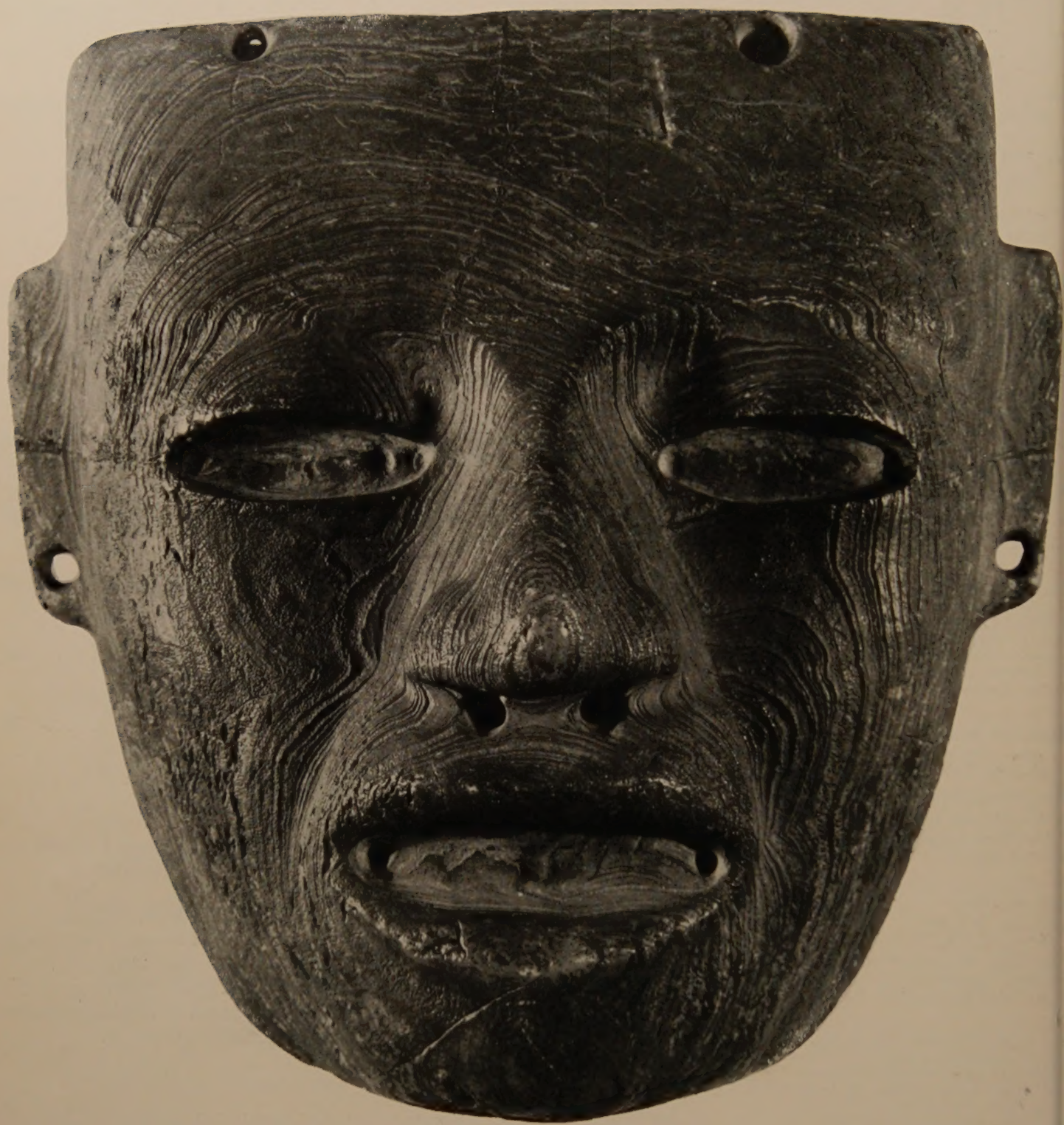
Taro Yashima, *Horizon Is Calling*, reviewed by Elizabeth McCausland.

Latest Books Received..... 78

Editorial Comment..... 79

Calendar of February Exhibitions..... 79

Opportunities in Art.....Inside Back Cover



*Alabaster Mask from Valley of Mexico,
Teotihuacan II period (200-500 A.D.).*

TRANSFORMATION OF A MUSEUM: PRE-COLUMBIAN ART IN A NEW SETTING

BY WILLIAM M. MILLIKEN

Many of the illustrations have not hitherto been published.—EDITOR.

The meetings of UNESCO and the International Council of Museums, held in Mexico City during November, 1947, was a memorable occasion, bringing together representatives from all parts of the world. A feature of that meeting was the brilliant reopening of the collections of the National Museum of Anthropology and Ethnology.

Those who remember the old Moneda, or Mint, in Mexico City, a handsome colonial structure built around a large patio, recall that the Museum's collections were shown in the traditional and unimaginative manner of the past century. In the past three months the Moneda has been transformed; its galleries have been readapted and the magnificent remains of Pre-Columbian cultures have been skilfully arranged. By means of modern techniques of lighting and installation, they live anew, with an appeal to a public far larger than ever before. A few years ago the American Museum of Natural History in New York simplified its presentation of the arts of Mexico without loss of archeological sequence and with vast gain in esthetic appeal. The transformation of the great National Museum in Mexico City by the Director, Dr. Daniel Rubin de la Borbolla, and his colleagues has been even more successful.

The Mexican government plans within five years to build a great new museum on a site already chosen in the region close to the Castle of Chapultepec. With this in mind, the Mexican archeologist and museographer have become interested in an intelligent use of new techniques of presentation that will be of practical value in the study of plans for the new structure. How sensibly they are approaching their museum's problems is shown not only here but also in the reorganization of the collections in the Castle of Chapultepec under Dr. Silvio Zavala.

The usual visitor to Mexico comes with a sense of excitement and eagerness but with an almost complete lack of knowledge. Even to the connoisseur, Mexican archeology is an unfamiliar world apart from the main lines of history. Heretofore there was no place where its story was told clearly, where those interested could see and grasp the basic facts of its multiple cultural tradition. The first section of the reorganized Museum shows a carefully selected group of masterpieces from various cultures. The small number of pieces exhibited and the simplicity of their presentation focus the attention and present the story with emphasis and clarity.

The initial series of rooms is divided into six sections upon which Mexican archeologists have generally agreed: I Archaic; II Prehistory; b) Archaic; c) Local Archaics (Xalostoc, Tlalilco, Chupicuaro, Olmec); II Valley of Mexico; III Gulf of Mexico; IV Mayan; V Zapotec-Mixtec; VI Western Mexico.

This arrangement gives an immediate basis for judgment from an esthetic as well as an archeological standpoint, since the pieces shown are documented examples of the cultures they represent, but it does not always clarify the relations between

cultures. Mexican archeologists are apt to feel that the standard dating of Mexican monuments does not allow enough time for developments between periods and that the chronology has been unduly crowded. In this article, their system of dating has been followed.

In the first room the story of Prehistory begins with stone utensils, scrapers, mortars and the beginnings of basket weaving characteristic of the most primitive cultures. Between these first steps and the Archaic period there is obviously a gap of many centuries of which practically nothing is known. In agriculture, semi-domesticated and acclimatized plants had come to be used, but architecture has left almost no recognizable trace except in earth pyramids; the wooden temples that crowned them have completely disappeared.

Two pottery heads from Gualupita, Morelos, in the Valley of Cuernavaca, dated about 1000 to 500 B.C., represent the Archaic style (Fig. 1). It is a period marked by unusually fine modelling of the human figure in pottery. These are examples of the most ancient culture known in Mexico and Central America, from which stem the local centers of the plateau and

Fig. 1. Terracotta head, 1000-500 B.C., $\frac{3}{4}$ actual size.



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Fig. 2. Seated Man from southern Vera Cruz, 2nd-1st cent. B.C., stone, about 2' 4" high. Gustavo Corona Collection.

of the east and west coasts. In powerful delineation, psychological penetration and simplification to essential planes, these ceramic heads are carried so far that it seems inevitable that excavation will reveal other steps in the evolution of this style.

The section completes its story with representations of the various Local Archaic cultures that centered around the present-day site of Mexico City, including early examples of Olmec craftsmanship. Olmec culture in its widest extension seems to have touched the art of the central plateau and extended to the eastern coast, to southern Vera Cruz and adjacent regions.

An exciting and unpublished discovery of this period is a seated man in the developed Olmec style from Sta. Maria Uxpanapa in southern Vera Cruz, on loan to the Museum by Sr. Gustavo Corona (Fig. 2). Dated second to first century B.C., it is remarkable in size, nearly two feet four inches high, in its almost classical plasticity and in the vivid pulsing life with which it is endowed. The torso turns and the movement, flowing from the legs through the whole body, swings with the shoulders into the raised and flexed arms. The figure is not obviously muscular, but the muscles seem to ripple below the surface. It is topped by the curiously domed Olmec-type head, with eyes and mouth of great vitality and expressiveness. It is a masterpiece, no matter what your criterion of judgment.

From the Archaic one passes to the Classic, to cities with revetments of stone, the use of stucco, painting in fresco, to

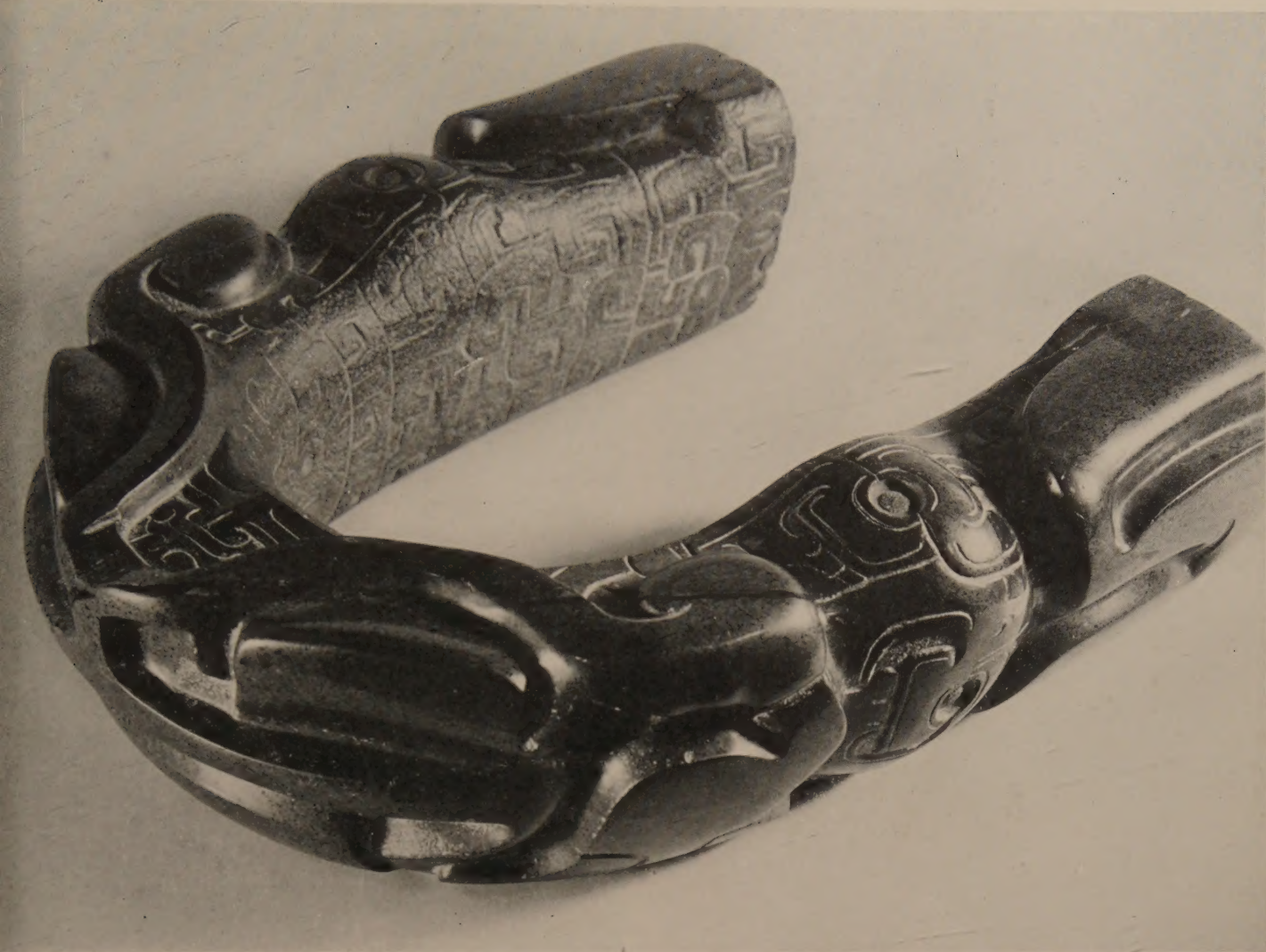
monuments erected in accordance with careful astronomical calculations and to the symbolic representation of tigers, serpents and jaguars. All this took place in many regions at much the same time.

The second section of the Museum tells this story as it affects the Valley of Mexico. It outlines the various periods of the culture that circled about the great complex of pyramids and temples at Teotihuacan. The abstract quality of their penetrating sculptures shows in the simple form and direct yet reticent carving of their conventionalized masks (Fig. 3, Frontispiece), usually dated in the period Teotihuacan II, between 200 and 500 A.D. These early centuries lead into the historic period when the Aztecs dominated the region, bringing with them a more realistic monumental style. Naturally Mexico City and the Museum are rich in monuments of this period, and from among them have been chosen sculptural representations: Ehecatl the Wind God, Xochipilli the Banner Bearer (Fig. 4), and the amazing cup of obsidian also representing Xochipilli, God of Spring, or associated with his ceremonies. These are thirteenth to fourteenth century.

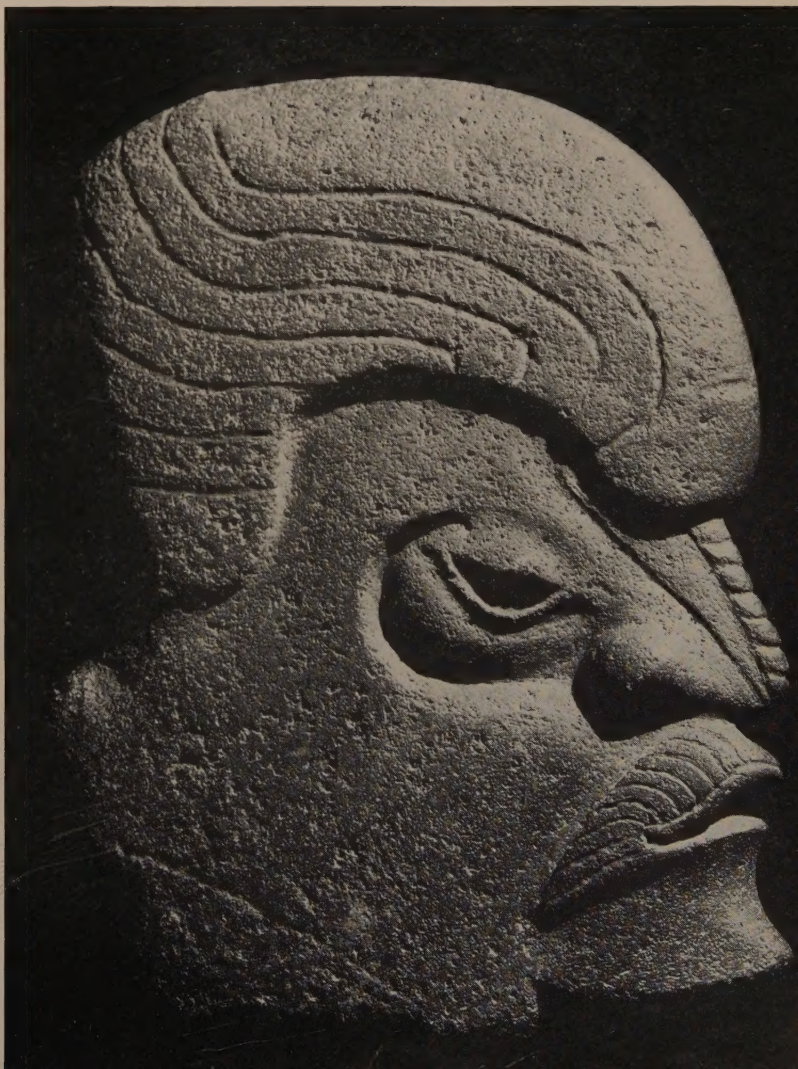
The story now passes to the Gulf of Mexico, the cultures of the eastern shore and its hinterland. The juxtaposition of examples of Totonac culture from what is now the state of Vera Cruz with the developed arts of the high plateau, just mentioned, gives an immediate basis of comparison. The Yokes, so called, are many of them dated in the Pre-Tajin complex, that is, probably from the fifth to the seventh century, and so are roughly contemporary with late Teotihuacan II. They have a remarkable sense of abstract form, mass and fluid movement within their conventionalizations. The unusual yokes (Fig. 5) and the palmate stones, both of which seem to have had some ceremonial usage in the game of pelota, are largely peculiar to this culture, as are the axheads. An axhead from the Tajin com

Fig. 4. XOCHIPILLI, Aztec, 13th-14th century, about 14" in height





Two examples of Totonac culture. Fig. 5 (above). Yoke from Coatepec, probably 5th-7th century. Fig. 6 (right). Axhead from Jalapa, Vera Cruz, 8th-10th century, about 7½" high.





plex, Jalapa, Vera Cruz, eighth to tenth century, shows a male profile brilliantly stylized and adapted to this completely non-realistic shape (Fig. 6). It has the same powerful form, quality and tense vitality as the earlier pieces.

Further up the coast above Vera Cruz is the region of Huasteca culture. Its remains have not been so well studied as those of other sections and are apparently not so extensive, but an example of the heights the sculpture reached can be gauged in a new and unpublished discovery from Tamuin, Tampico, on loan from the private collection of Sr. Blas Rodriguez (Figs. 7 and 8). A male figure probably of the tenth century, about forty-six inches in height, it is cut in a warm brownish stone and decorated with symbols. Along with the surprising Olmec seated figure already mentioned, it is the sensation of the newly installed museum. For some reason it is not labelled; an unobtrusive label would do no harm and would guide those completely unfamiliar with the field.

The Mayan division is the weakest part of the present collection, and it is to be hoped that when the new museum is built both the old and new Mayan cultures will be adequately represented. It is of course true that Mayan art can be truly studied only on the sites themselves. However, it is important that the Mexico City Museum has enough examples for comparison and study. An expedition sent to Jaina, Campeche, in the month preceding the opening contributed the main group of objects shown, which are old Empire in origin. One of the finest is a warrior with elaborate headdress and plumes (Fig. 9), excavated in the fall of 1947.



Figs. 7 and 8. Standing Figure from Tamuin, Tampico, probably 10th century, stone, about 46" high. B. Rodriguez Coll.



Fig. 9 (above). Warrior, Old Empire Mayan, excavated near Tula, Campeche, in 1947, about 7½" high. Fig. 10 (right). Jadeite Mask with shell insets, about 3rd century, 17" high.

The Zapotec and Mixtec cultures of Oaxaca are represented by examples from the regional museum in Oaxaca. Besides the well known early Zapotec pottery figure of a man, about fourteen inches high, sitting cross-legged and bearing the calendar symbol *Agua 13*, there is a fine jadeite mask (Fig. 10) recently found in a tomb on the south side of the temple complex at Monte Alban, and of the same date. The eyes and teeth are of shell. Its twenty-seven pieces have been reassembled on a core similar to its original wooden one. It is an astonishing piece both in its size, about seventeen inches overall, and in its prodigious vitality. The personalized character and facial type, quite different from those of the other cultures, appear in the terracotta figure just mentioned as well as in the gold objects from this region which date from many centuries later (Fig. 11).

What treasures may yet be hidden on that immensely impressive mountain top, as yet only partially excavated! An inkling of their possible fabulous character is the selection shown here of the jewels found in Tomb 7 at Monte Alban. They are of the last period, Monte Alban V, the time of the Mixtec invasion in the thirteenth century. A comparison with slightly earlier Zapotec pieces of the twelfth or thirteenth century found in Tomb III, Coixtlahuaca, Oaxaca, shows that a greater refinement and use of detail came in with the admixture of the highly elaborate Mixtec influences. They are the most sophisticated and refined of any goldsmith work produced in this hemisphere.

Western Mexico, the final section, is well represented by characteristic pottery animal and human figures and by a display



of a small number of the greatly simplified jades and small stone sculptures.

In these introductory halls of masterpieces, no monumental pieces could be shown because of structural weaknesses in the present building. Neither could daylight be used. There was a reason for this, since for at least four months of the year the dust problem is tremendous. Blown from the lake bottom on which Mexico City was originally built, the dust has chemical qualities that are extremely harmful. Air conditioning in the proposed new building would solve that problem, but it is to be hoped that daylight will be used wherever possible. Gold and certain other materials show to advantage under artificial light; stone, on the other hand, loses something of the quality of its material. The resultant monotony is characteristic of those American museums where artificial light is chiefly used. The mechanical atmosphere created is psychologically limiting.

Other parts of the Museum demonstrate how the mixture of natural and artificial light, when properly handled, provides the proper balance. In all sections of the Museum also, color has been employed.

Mexico is a land of sunshine, and the colors characteristic of the various provinces have been used as backgrounds with great effectiveness. Objects from Michoacan are displayed against the pale green of their home environment; the red volcanic hue of Guerrero, alternating with the tawny tones of its eroded soil, sets off simplification of technique and form; the case backgrounds of the Zapotec room suggest the blue skies of Oaxaca, a good idea disturbed only by too great a contrast with the

raspberry red background taken from the Mixtec codices. But their relation to the terracotta background of the Mayan room which shows through the door, is unfortunate.

The entrance to the arts of Teotihuacan is good but it leads into an arrangement where the visitor is routed, willy-nilly. It is an example of regimentation that takes away initiative from the visitor. The result is a sense of claustrophobia.

In the present great hall on the first floor, spotlights bring out certain of the sculptures which are large, but many others cannot be seen well. The new museum might well adopt a technique that was used by baroque architects in Europe, and actually with supreme effect in the Domestic Chapel of the church of Tepozotlan some forty kilometers from Mexico City. At Tepozotlan the light comes from a concealed source in the side of the entrance wall with startling success. The Boston Museum of Fine Arts has used a similar installation to light properly its greatest Greek sculpture. A modern museum structure could very easily be designed for this result, even to lighting from below statues that had perhaps been originally lighted in the temples by sunlight reflected from the floors.

Certainly an immense amount of study has gone into the reinstallation of this great museum. As it is, it will be of inestimable value and inspiration to the thousands of visitors who are finding Mexico City one of the most fascinating and rewarding cities in the world. The study and intelligence with which the difficult problems of installation in an old building were solved bodes well for the great new museum which it is hoped will rise in the not-too-distant future by the Castle of Chapultepec.

Fig. 11. XIPOTOTEC, God of Goldsmiths, Mixtec mask of warm gold from the Monte Alban region. Shown at actual size, it dates from the 13th century.



THE INTERIOR LANDSCAPES OF PAVEL TCHELITCHEW

BY LINCOLN KIRSTEIN

It is a byword of the schools that man is a smaller world in whose body may be seen a mixture of the elements and the heavenly spirit, the vegetable soul of plants and the senses of beasts, the mind of angels and the likeness to God.

Pico della Mirandola: *The Dignity of Man*

Pavel Tchelitchev calls the works of his past six years "the interior landscape." At first they may not appear to be landscapes, either in subject or treatment. However, we must recognize that they are, as he clearly states, *interior* landscapes. They are pictures of places, but instead of portraying a field or valley visible in external geography, they depict an inner and generally hidden world, usually invisible, although always to be apprehended, the world of the roots and structures of the human organism.

The basic problem in landscape is a description of space: emptiness filled by natural features; the presence of distance; perhaps the likeness of a particular place or the invention of an imaginary locale by indications of fantastic topography or architecture. The space is cultivated by paint so that air seems to occupy it, with the further particularization of a time of day or year. A landscape is a fragment of a world, realized completely as a world in itself, a kind of framed X, marking the spot where many currents cross, the focus of an eye and an epoch and a place, whether in history or in imagination. Light colors the arrangements of its forms indicating sharply or softly the various levels, depths and accents. This is a world external to us and, while dependent on what we may have seen, or what we can immediately recognize as model or inspiration, in its ultimate achievement an independent vision.

Before telescope or microscope it was natural that landscapes were painted as little more than gardens, the *hortus inclusus* of Gothic miniature and tapestry, where each flower is a tree, and beds of herbs or blossoms are veritable forests. But with the discovery of scientific capacities for measuring space, the description of this measure and the transformation of it visually onto a plane surface, garden-paths and brick walls projected themselves into the crags of northern Italy, the fields of Flanders, the ruins of Rome, the wide precipitate skies of Holland, the English countryside and the high seas. Gradually, through four centuries, important visions of Europe's scene were fixed within the framed windows through which we still see symbols of place and time—views of Venice, Delft and Toledo, St. Peter's from the Janiculum, Salisbury Cathedral and Etretat. When we now recall the immediate aspect of a spot visited or remembered, it is as come to be in the renowned terms of Canaletto, Constable or Corot.

Landscape became so interesting in itself that painters abandoned it as mere background, a backdrop for human figures or

as an arena in which acts occurred. Its scope was broadened so that the force or grace of nature dominated, and its scale was indicated in the terms of a six-foot man; clouds, trees and buildings were set against the stature of men as how much more huge. The enormous variety of leaves on tree-trunks, in rocks or water, displaced air in heroic fertility. Forests and clouds became important personages who stood for their portraits, and non-human, or man-made but inanimate objects assumed a psychological or sentimental attraction.

Trees are freely developing forms, as are cliffs and hills, serpentine brooks, ragged waterfalls, the improvised hulk of clouds, the surprising tack of wind and waves. But each has an underlying logic in design and an overall structural and geometric control nearly as rigid as the vanishing point imagined for walls or pavements. The trunk and splaying branches determine the order of the

massing foliage; each vein on every leaf echoes a tree's organic symmetry, just as the roots below ground mirror the shape of the wood above. Rocks split along their crystal cleavage, clouds betray wind, heat and light; all their silhouettes, however untidy or Protean, however each may also assume some other reminiscent shape, have nevertheless the government of the central spine upon which they are suspended and about which they circulate.

With the addition of architecture, elements of an absolute entered into landscape painting. Profiles were constructed of straight ruled lines, and blocks of masonry became forms that, even if ruined by time or interrupted by shadow or light, conveyed insistent geometrical shapes. Perspective is an intellectual exercise, an invented



Illustration from Vesalius, 1543, woodcut, 16¼ x 7½", Metropolitan Museum of Art.

language adapted to the photo-mechanism of the Western eye—a basic skeleton which atmosphere may invest and upon whose diminishing chessboard individual forms and pieces are set and linked to create arrangements of spacious illusion.

The spy-glass and the telescope brought remote distance close at hand, provided conventions for representing space, diminished intervening planes and elided veils of air separating yard from yard and mile from mile. Artists were able to decompose

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Pavel Tchelitchev, HIDE AND SEEK (detail), oil, 1940-42, in the Museum of Modern Art.



space and to erect their system of perspective with mathematical sense. While the microscope did not exactly reverse the process, the study of the interior organism of the human body, whose atoms are no less old or complex than those of trees or stars, has provided another universe for investigation and inspiration.

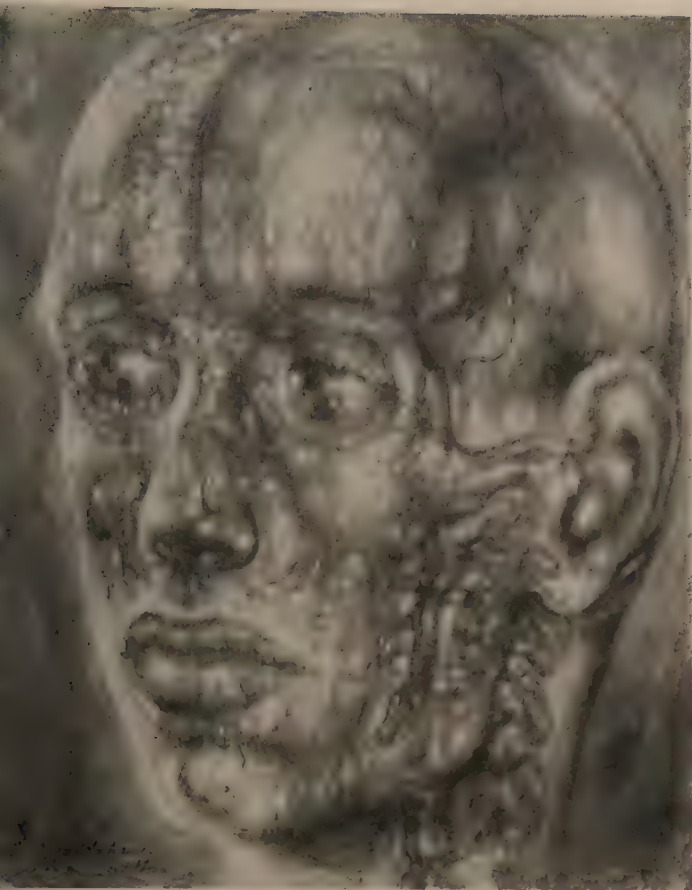
It is not in the discovery or listing of bones and muscles that Pavel Tchelitchev has chosen to excel. There is no longer necessary any further unfolding of gross anatomy. Long ago, Vesalius, working intimately with his great draughtsman John of Calcar, Titian's pupil and Raphael's disciple, made possible the whole descent of baroque painting and sculpture, providing an academy for the expression of the tragic nude ever since. Tchelitchev is by no means some sort of later-day Vesalius. Vesalius was a scientist, a Columbus in his field; what he did was virtually done for the first time and does not need to be done again. He caused to be demonstrated in almost incontrovertible terms the mosaic architecture of the human body, from its skin-coat, through laminations of fat, cartilage, muscle, embedded nerve and vein, down to the hinged bone. Subsequent research only corrected his charts in detail; it enlarged our lens and made us see the parts more closely or more clearly.

Tchelitchev's interior landscapes presuppose a close and very complete anatomical information derived from the heirs of Vesalius. It is a school which he has attended as an eager student, just as contemporary symphonists have mastered the entire system and tradition of Western counterpoint and harmony. But it is a language or vocabulary to be used, rather than a discovery to be demonstrated. Vesalius displayed the given parts in their canonical arrangement; indeed he practically established the canon. Tchelitchev had no need to be occupied

with first-hand dissection, nor with the minute documents of his biology. This was all anciently apparent, repeatedly described and gloriously delineated. Instead Tchelitchev selected elements from anatomy (Greek: *to cut asunder*), chose his grand features as others choose trees, rocks or clouds, and composed them into landscapes incorporating the cave of the chest overrun with veins of vines. He illuminates their functioning; he does not catalogue it. His particular exploration and discovery is into the essence of their plastic structure rather than into their variety or order.

Paul Valéry in his subtle *Simple Reflexions Upon the Human Body* writes of the nature of "The Three Bodies" combined in our single one. The First is the primary, immediate, personal and private possession of us all: the My-Body, made up of My-Legs, My-Arms, My-Head and so on, that individual mortal property which we inhabit on earth, by which we move about. The Second Body is that one observed by others, the rôle we play, the Narcissus-image of mirrors and portraits. The Third Body is the physical, chemical and biological complex, the mechanical synthesis of tubes and motors which maintain various liquids thin or viscous in the balance of their vitæ temperatures; the conglomerate mass of sponges, drops and corpuscles, vessels and articulations, shared in comparative degrees by all animate creatures. This is the body that continues its constant work all but automatically while we walk, or make love or sleep or eat, quite independent of our only momentary and usually vague consciousness of it.

We generally recall Our-Body when we bark Our-Shins or have an ache in Our-Head. We know, more or less, how we appear to others since we have often stared at or surprised our-



FOREST OF FOUR ELEMENTS, gouache, 14½ x 11½", Dinsha Coll.

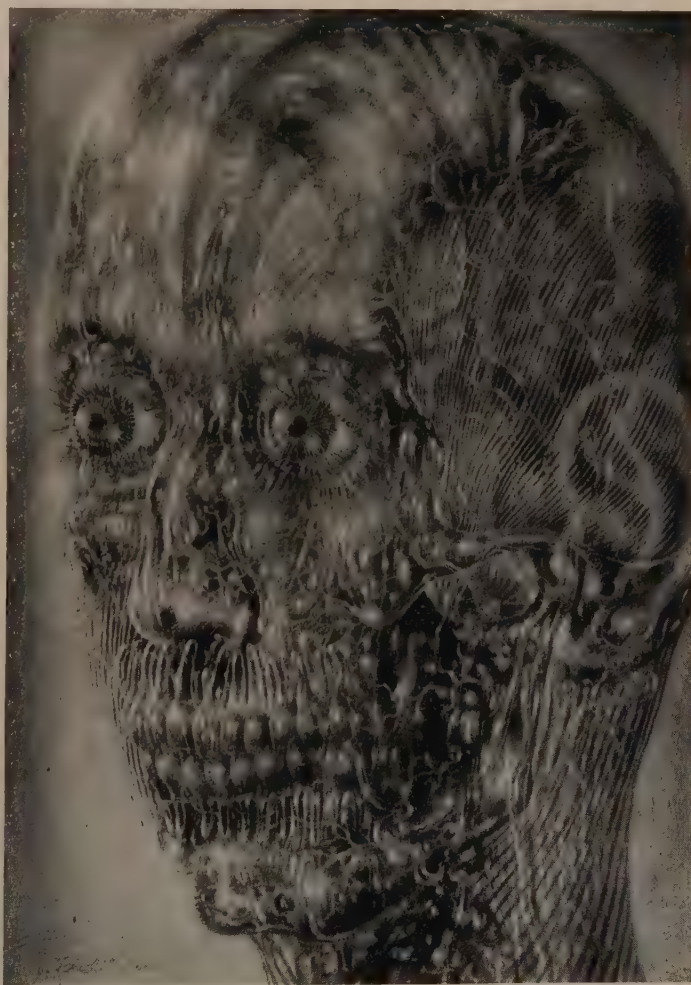
elves in front of a mirror, or gained some flattering or unflattering hints from portrait-painters or photographers. But this Third Body, the internal ambulant symphony in structure, is present to us only at rare intervals; perhaps only when, with clear head and dispassionate curiosity, prompted by consciousness based on the necessity for physical survival, we are willing to countenance the revelations of science and its explanations. Tchelitchev's interior landscapes are utterly occupied with the Third Body. However, they have as little to do with particular subjects or individual models as they have with pathology or mortality. Unlike the supreme morbid elegance of the illustrations of Vesalius, they contain nothing of the melodrama of the dissected but resurrected cadaver. Their interiors have not yet been penetrated by the scalpel but by light. The Third Body which they investigate, chart and illuminate is, after all, our living body. The drama in them is that the tubes, sponges, vessels and processes are not drained away but active in full force, motile, dynamic. We know less of the map of the human body than of towns, countries or the shifting imaginary boundaries of the political world. We may be roughly familiar with our skin and its bumps beneath, our height, weight and shape, but our mirror, through habit, at once flatters and dulls away real curiosity. The most superficial vanity or fright diminishes our need for much accurate or penetrating self-knowledge. We associate our flayed prime processes with the least noble of their functions, and when we verge on consideration of the sources of the presence of life inside us, it is with an almost superstitious mortal dread.

Tchelitchev seems to have been preparing himself for an investigation of this interior aspect of nature for over twenty-five years. In his early youth, an exhaustive apprenticeship to the

academy of cubism showed him its uses for an analysis and decomposition of absolute form, the methods of arranging shapes in a frame, the abstract anchorage in cone and square and mastery of geometrical principle. He long ago recognized the multiformity of isolated shapes, the presence of every form in every other form, the metamorphosis of meanings that lie in wait in their re-echoing profiles. His single clowns were composed of whole circuses whose small acrobats, animals and equestriennes supported the equilibrium of a single back-bone, head and human expression. His portraits were compacted of domestic still lifes, the properties of kitchens and studios. His clouds held swimmers and his wintry fields hid great sleepy cats whose tawny stripes fused with the stone wall's vanishing precipitation. He worked with the isolated, free-standing human figure seen head-on, from above and from below simultaneously in triple diminishment, adding an element of time to the synthesis of the form in its space by the opening and shutting of his accordion-like perspective.

With his large allegorical canvas *Hide and Seek* (Cache-Cache: 1941-43) now in the permanent collection of the Museum of Modern Art, Tchelitchev combined these successive formal and psychological researches into a single composition, which was at once a comparison of the four natural elements and the seasons of the year, superimposed on a basic theme of the physical, mental and spiritual world of childhood. A rich, visual punning transparency of lyric imagery saturates its elaborate but orderly design. Every imaginable sort of animal and vegetable conceit nests in the gnarled roots and knotty branches

THE HEAD OF GOLD, 1947, oil, 25½ x 18¼", Edward James Coll.



Tchelitchew, THE GOLDEN LEAF, 1945, gouache, 25 x 19½", collection of George Platt Lynes.



of the huge tree-trunk, grown from a human foot into the five wrinkled fingers of a human hand. In the lower right-hand quarter, in that section devoted to winter and fixed in rime-sprayed twiglets, we can uncover a frosty youth in profile whose shadowy vertebrae are X-rayed beneath a mother-of-pearl surface, whose blownglass columnar bones are translucent through to their icicle articulation.

This was perhaps the germ of the later interior landscapes. Next followed *The Golden Leaf* (1943), a large gouache of a three-quarter-length standing nude, seen through from the back, which promised all the subsequent work. It is a design of arresting skill in its complex separations and superimpositions of the systematic levels in structure. The striking stance, the humanity in the inclination of its quivering silhouette, the solidity inside its complexity fuse in a sense of living completeness within a transparent, fluent luminosity. The profile flickers steadily like an alcohol flame, but the interior also flows with light. The muscular, nervous and lymphatic systems, woven about lobe and bone, are each apparent at once, but the figure could never be imagined as an *ecorché*; its lively presence is no stripped corpse but a revealed and burning existence. The mosaic of structure and function emerge by parts and blend in a whole, its binding element not blood but light. The landscapes which follow *The Golden Leaf* investigate in more detail and even more isolated grandeur each chosen part; but, loose as it is in comparison with those later ones based on eye, nose or ear, it is perhaps the

most humane and touching of an only apparently analytic series.

If we doubt that these pictures are actually landscapes rather than, let us say, still lifes or fantasies, we must ask ourselves are they portraits of places or caprices? They are portraits of places. Sometimes the place is the antrum, the vaults of the sinus, the spiral labyrinth of the inner ear, the corridors of the semicircular canal, the tree of the nervous system, the rivers of lymph or the pools of glands and vessels. The eye, in a series of *Flowers of Sight* (1944-45) is seen as a vision of the sun it reflects. If we read the lashes like flames, jetting out from a solar mass in a flash of poetic double exposure, we have an image from the microscope superimposed on a sight through a telescope. The human eye itself is only a net through which light braids its beams, outward through timeless interstellar space and inward to the no less vast complex of the human cellular universe. The bony skull is also a sea-plant or a fragment of a seascape, with tentacles of hair wreathing the pearly casque. While none of the series of heads or skulls can be thought of as possessing a personality or a definite sentiment, nevertheless each has its expression—a sense of awareness, a consciousness of its components and its place in nature. The wide open eye may at first seem staring in awe. But the more one looks, the more the expression is bland, impersonal, *conscious*. They bear the ambiguous, unlaughing smile apparent both in Oriental and Western faces when the artist is dominated by esoteric or philosophical doctrine—whether Gitan or neo-Platonism—when in

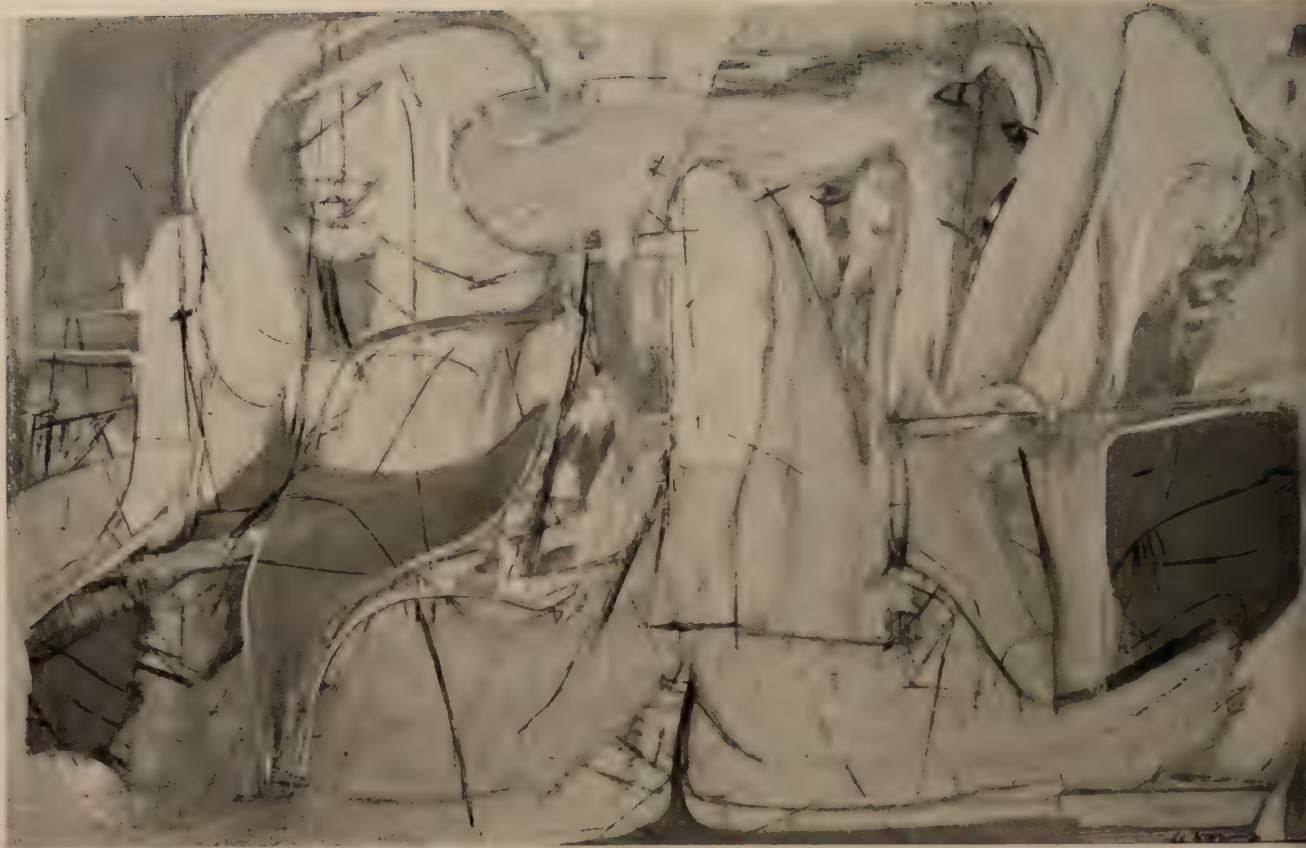
individual personality seems less interesting than the expression of a type that governs idiosyncrasy. It is the expression of Siva, Quetzalcoatl and the Umbrian angels. In Tchelitchew, it is remarkable that such insistence and dedication to the physical aspects of man should result dialectically in such a strong impression of unearthly, unfleshly, indeed unfleshed perfection. Each of Tchelitchew's landscapes leads its continuous life within itself, however much an isolated eye or nose or head is dependent on other parts of the body. The parts depicted are never less as seized out of context, fixed as they are in the dignity of their separate structures. Formally, each landscape has its own organization. The composition, the planning of the maze of nets and channels, sac and sinew, the phosphorescent branching lights following along the pipes for vital liquors all have that unbalanced symmetry inlaid also in the garden patterns of oriental carpets. In these a baffling intricacy seems identically doubled or quartered, but is upon examination found to be entirely asymmetrical, no one part corresponding to another in a single detail. The fluent cords and membranes glow, undissolved in aqueous light, so that no portion ever seems at rest. The flow is never haphazard; it conducts the eye along those firm sinuous lines which in life transmit the blood and lymph.

These visions of an interior world are perhaps something new in contemporary art. They are not only beautiful and skillful in painting, but they also point a direction towards another attitude in our esthetic, not necessarily novel, but more serious than many of those to which we have become accustomed. With Tchelitchew's interior landscapes we find something approaching a new aristocracy of humanism. Highly planned technical dexterity is presupposed, but the measure is again man. The artist's intention is the expression of a more complete idea of his order.

Valéry said: "We speak of the [three parts of the] body as of a thing which belongs to us; but it is not so simple, for the body belongs to us a little less than we belong to it." In the renaissance, for the first time, artist-scientists opened dead bodies to discover how we were made. Now, after five hundred years of investigation not only in gross anatomy but also in cellular structure, in psychology and in the formal development of plastic expression in paint, we come to observe interior man as living symbol. He no longer needs to be thought of as dead to be understood; the secrets of interior man are living secrets, and Pavel Tchelitchew may have given us a key into their mysterious countries.

Pavel Tchelitchew, *THE SUN*, 1945, gouache, 21¾ x 39¾", *Pericles Embiricos Collection*.

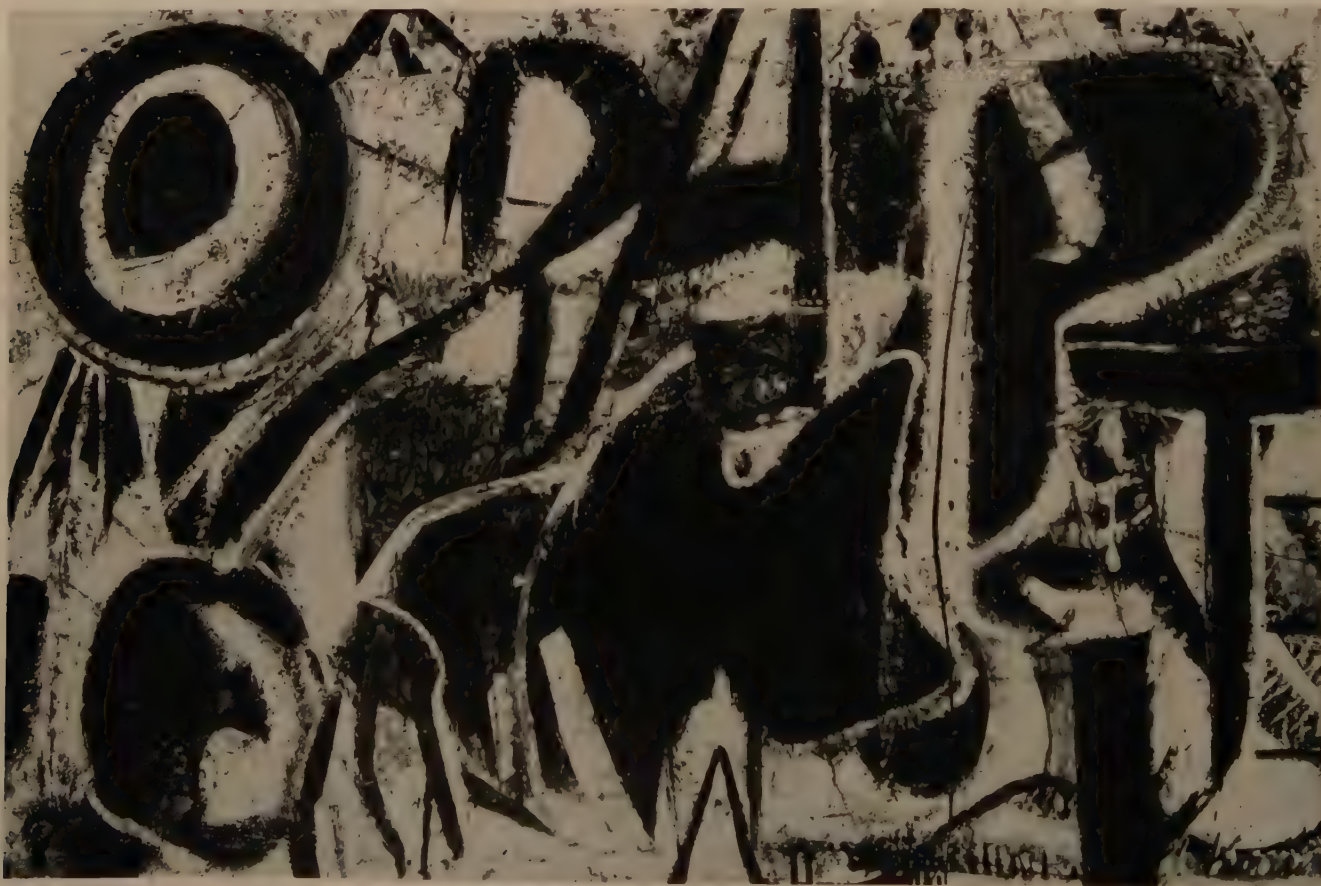




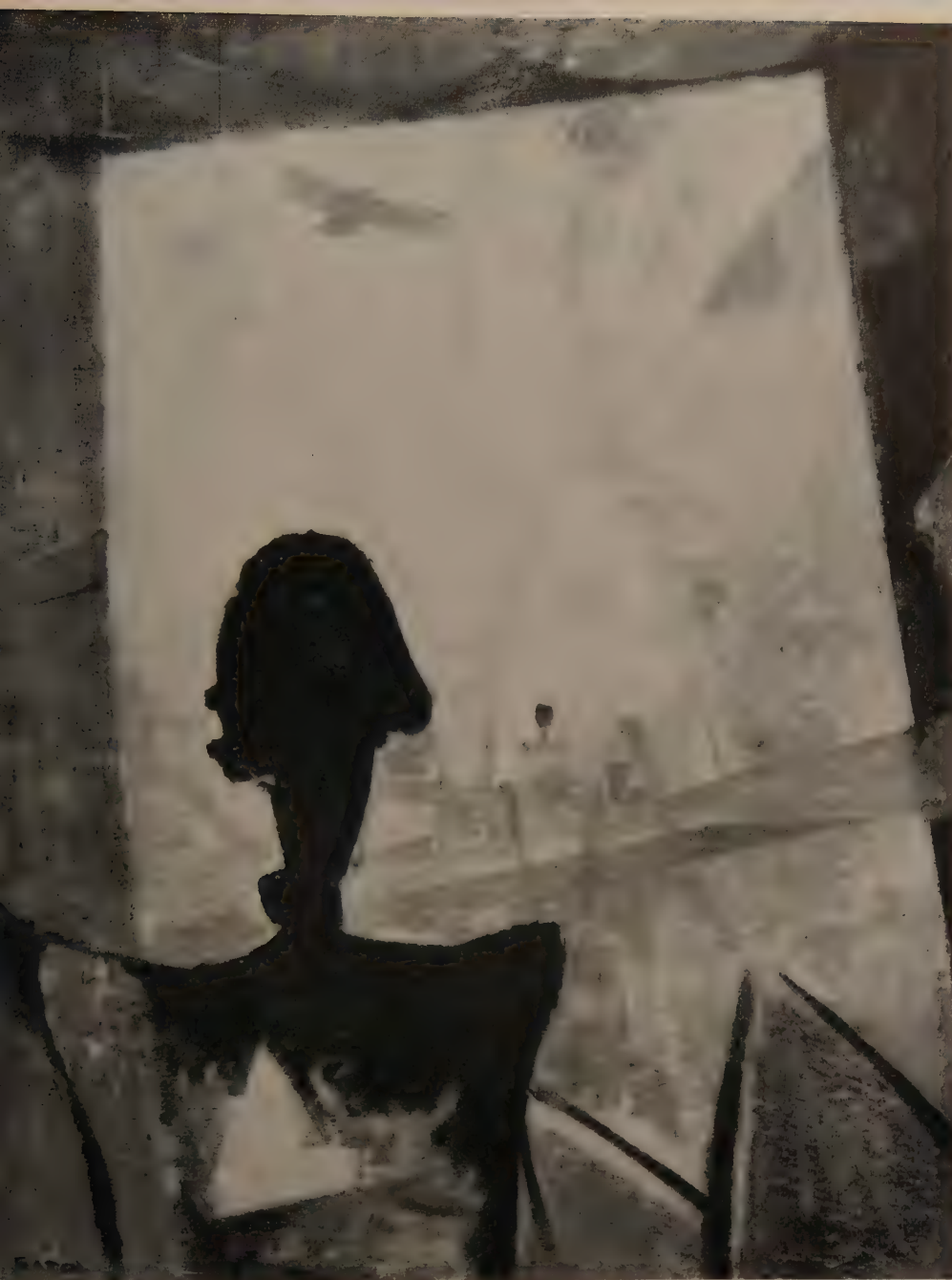
PAINTING,
1947, oil,
30 x 46".

WILLIAM DEKOONING

Born in Holland in 1904, William deKooning studied at the Academy of Fine Arts of his native city of Rotterdam. He came to the United States in 1926 and since then has lived and painted in New York City. DeKooning has never belonged to any "school" or special group, but the personal progression of his style has been marked by an increasing abstraction. His work is in a number of private collections; he will have his first one-man show this year at the Egan Gallery.



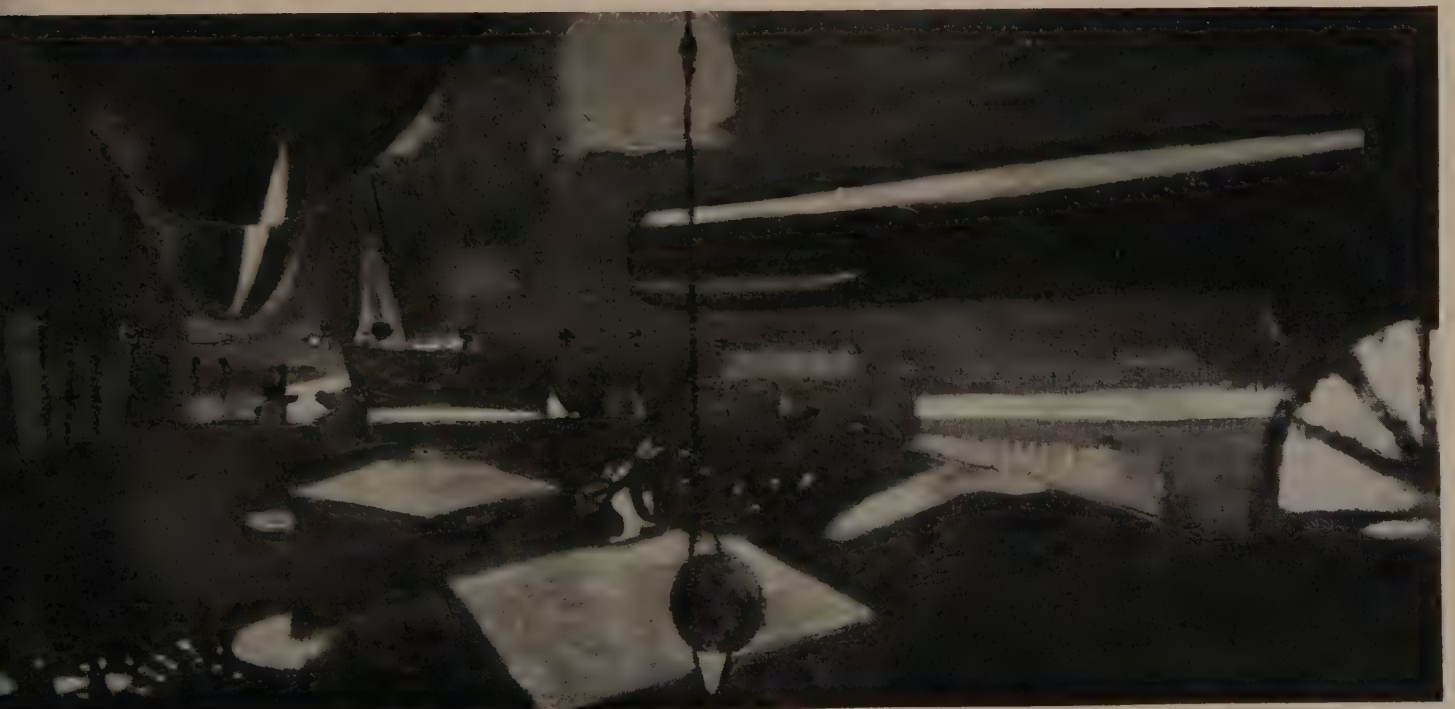
PAINTING
1947, oil,
24 x 30".



LEE GATCH

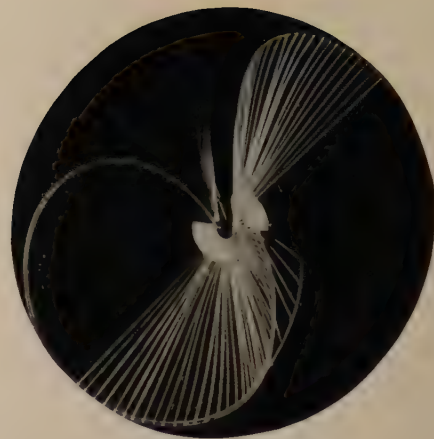
Born in Baltimore in 1902, he attended the Maryland Institute of Fine Arts. In the early twenties he went to Paris, where he studied with Kisling, Metzinger and André Lhote. After several years abroad Gatch returned to work at his home in Lambertville, New Jersey, and in New York. He has shown at the Neumann and Willard galleries, and his paintings are in both public and in many private collections.

Two oils: left, TREE HOUSE, 1945, 27½ x 20½"; below, BATTLE WAGON, 1947, 16 x 28", New Art Circle.



NAUM GABO

BY SERGE CHERMAYEFF



We deny the thousand-year-old Egyptian prejudice that static rhythms are the only possible bases for a sculpture. We proclaim the kinetic rhythms as a new and essential part of our sculptural work, because they are the only possible real expressions of Time emotions.

The existence of the arts of Music and Choreography proves that the human mind desires the sensation of real kinetic rhythms passing in space.

Any work of art in its real existence, being a sensation perceived by any of our five senses, is concrete. I think it will be a great help to our common understanding when this unhappy word "abstract" is cancelled from our theoretic lexicon.

The shapes we are creating are not abstract, they are absolute.

The Constructive idea has given back to sculpture its old forces and faculties, the most powerful of which is its capacity to act

At the top, SPIRIT RELIEF CONSTRUCTION, 1937, plastic, 18" high, and below, KINETIC STONE SCULPTURE, 1936, 9 1/4" high.



architectonically. This capacity was what enabled sculpture to keep pace with architecture and to guide it. In the new architecture of today we again see an evidence of this influence. This proves that the Constructive sculpture has started a sound growth, because architecture is the queen of all the arts, architecture is the axis and the embodiment of human culture. By architecture I mean not only the building of houses but the whole edifice of our everyday existence.¹

—NAUM GABO.

It is fashionable today to consider "constructivism" as a period piece which has outlived its usefulness and requires examination only as an isolated static phenomenon of the mechanistic past. Nothing is further from the truth. Naum Gabo's work now on exhibition in the Museum of Modern Art perhaps can be understood best if we are reminded of the dynamic philosophy of which it is the visible expression, and can see both the philosophy and the artistic product as part of a process of re-evaluation actually gaining momentum at the present time.

Gabo was one of the original formulators of the *Realistic Manifesto* of the pure constructivist philosophy in 1920. Since then the artist's understandable reluctance to verbalize instead of to demonstrate was broken down on two important occasions in 1937¹ and in 1944.² The clarity and eloquence of Gabo's own words make interpretation redundant.

The brief excerpts included here are offered in the belief that Gabo's own words together with his constructions are among the most important documents of contemporary thought for those more than fashionably interested in modern art. The following are extracts from a letter from Gabo to Herbert Read:

The Constructive philosophy recognizes only one stream in our existence—life (you may call it creation, it is the same). Any thing or action which enhances life, propels it and adds to it something in the direction of growth, expansion and development, is Constructive.

There is no place in a Constructive philosophy for eternal and absolute truths. All truths and values are our own constructions, subject to the changes of time and space as well as to the deliberate choice of life in its striving towards perfection.

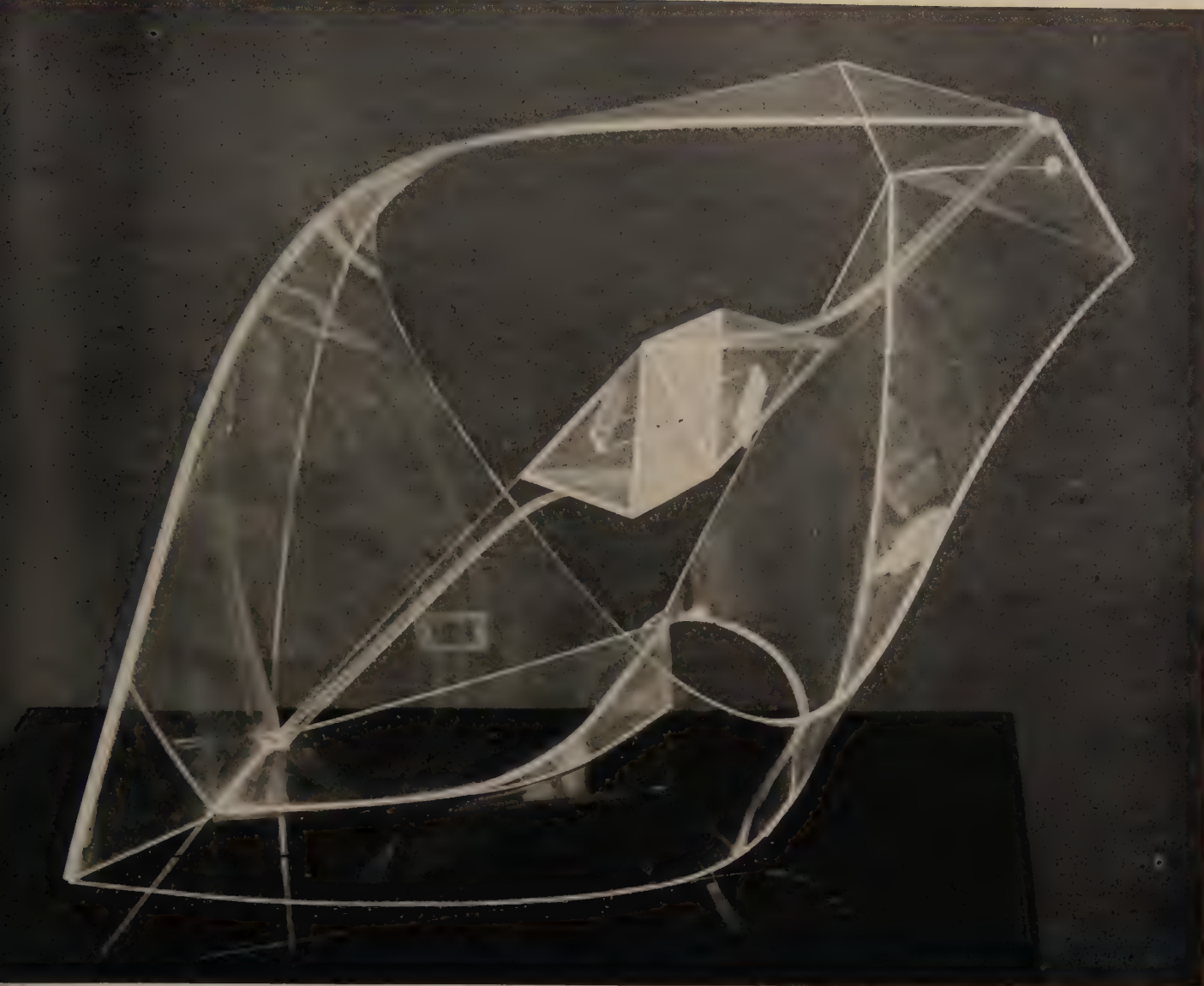
"Perfection," in the constructive sense, is not a state but a process; not an ultimate goal but a direction.

I believe art to be the most immediate and most effective of all means of communication between human beings.

I have chosen the absoluteness and exactitude of my lines, shapes and forms in the conviction that they are the most immediate medium for my communication to others of the rhythms and the state of mind I would wish the world to be in. This not only in the

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SERGE CHERMAYEFF, WHO IS A PERSONAL FRIEND OF THE ARTIST GABO, IS PRESIDENT OF THE INSTITUTE OF DESIGN IN CHICAGO.



um Gabo, CONSTRUCTION IN SPACE, 1938, plastic.

erial world surrounding us, but also in the mental and spiritual
ld we carry within us.

think that the image my work invokes is the image of good—
of evil; the image of order—not of chaos; the image of life—
of death.

he human race is ill; dangerously, mortally ill— . . .

am offering in my art what comfort I can to alleviate the pains
convulsions of our time.²

part from their philosophic and social bases the actual con-
nections of Gabo are vivid demonstrations of their affinity to
of the basic tenets of contemporary architecture. In them
can perceive clearly the integration of esthetic sensibility
a grasp of contemporary space concepts and mastery of con-
temporary materials and techniques. The resulting forms are
narily architectonic in character, a scientifically conceived
ctural and spacial order which produces emotionally moving
ions. As in the best of modern architecture, the form con-
ed in the spirit of scientific humanism is expressive of the
gration of art and science. Gabo's view on the nature and
ction of sculptural form is illuminating:

. . . every sculpture has the following attributes:—I. It con-
of concrete material bounded by forms. II. It is intentionally
up by mankind in three-dimensional space. III. It is created

for this purpose only, to make visible the emotions which the artist
wishes to communicate to others.

These are the main attributes which we find in every sculptural
work since the art of sculpture began, and which distinguish a
sculptural work from any other object.

Materials in sculpture play one of the fundamental roles. The
genesis of a sculpture is determined by its material. Materials es-
tablish the emotional foundations of a sculpture, give it basic
accent and determine the limits of its aesthetical action. The source
of this fact lies hidden deep in the heart of human psychology. It
has an utilitarian and aesthetical nature. Our attachment to mate-
rials is grounded in our organic similarity to them. On this akinness
is based our whole connection with Nature. Materials and Mankind
are both derivatives of Matter. Without this tight attachment to
materials and without this interest in their existence the rise of our
whole culture and civilization would have been impossible. We love
materials because we love ourselves.

The technical treatment of materials is a mechanical question
and does not alter the basic attributes of a sculpture. Carved or
cast, moulded or constructed, a sculpture does not cease to be a
sculpture as long as the aesthetical qualities remain in accord with
the substantial properties of the material.

This constructive technique is justified on the one hand by the
technical development of building in space and on the other hand
by the large increase in our contemplative knowledge.



Above, SPIRAL THEME, 1941, plastic, Museum of Modern Art. Of this construction Herbert Read wrote (in Horizon, April, 1942): "This form, hovering like a still but liberating falcon between the visible and the invisible, the material and the immaterial, is the crystallization of the purest sensibility for relationships . . . in constructivist art generally, this crystallization is a mere planning of static relationships, here an axial system crystallizes energy itself." And right, Gabo, CONSTRUCTIVE SCULPTURE, 1937, plastic.



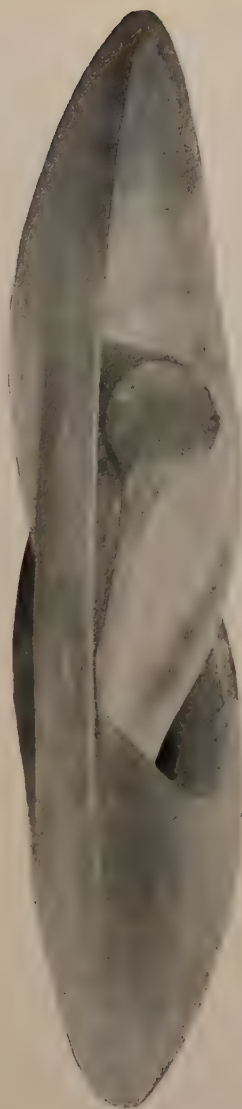
Volume of mass and volume of space are sculpturally not the same thing.

We consider space from an entirely different point of view. We consider it as an absolute sculptural element, released from any fixed volume, and we represent it from inside with its own specific properties.¹

Gabo's sculptural forms are built consistently around a nucleus with linear and plane elements organically developing a tension between this nucleus and the surrounding dynamic space.

The very exacting structural techniques, particularly in the transparent constructions which are Gabo's distinctive idiom, impose certain practical limitations in the size of individual hand-made pieces. This size limitation is, however, very deceptive: all Gabo's constructions, in spite of their actual small physical size, possess in their plastic organization and precision of structure all the attributes of very large scale. Far from being jewel-like objects, as so many people describe them, they almost demand enlargement to architectural size in order to reveal their richness. Their kinetic space quality suggests the movement of the spectator within the construction to extend the sensation

Wladimir Gabo, LINEAR CONSTRUCTION, 1942-3, plastic, 18" high.



CONSTRUCTION, 1939, alabaster.

of changing relationship of the elements of which it is composed, a sensation only partially achieved by moving around the smaller sculpture.

The design principle and the aims of Gabo as expressed in his better known three-dimensional work have been applied by him during the past few years to two-dimensional constructions or paintings shown publicly for the first time in the current exhibition. Employing color and texture as additional elements in a kinetic composition, Gabo is developing a "painting" technique which enables the spectator to experience "calculated" variations in the image as its position changes in relation to the spectator.

The word "calculated" is used advisedly. The paintings are "constructed" in the same manner as the three-dimensional forms. Actual execution does not begin until the artist has mentally organized the final form in every detail.

The work, therefore, is not carried out according to the usual and hazardous procedure in which accidental discovery contributes as much as the original conception. The final form is not a product of a vague idea amended and filled out in the process of making, but is completely "preconceived."

This prolonged parturition period together with the technical complexity and precision of the artist's idiom undoubtedly explains not only the relatively small number of works, but above all their very great individual intensity.

¹ *Circle, International Survey of Constructive Art*, London, Faber & Faber Ltd., 1937.

² *Horizon, Editor Cyril Connolly*, London, July 1944, Vol. X, No. 55.

CONTEMPORARY RUSSIAN PAINTING



Above, J. V. STALIN AND V. M. MOLOTOV, by A. M. Gerasimov; right, IN THE GREAT KREMLIN PALACE MAY 24, 1945 (Victory Banquet), by D. A. Nalbandyan.

The illustrations on these two pages are drawn from the All-Union Art Exhibition which opened at the Tretyakov Gallery in Moscow on November 5, 1947, for the thirtieth anniversary of the Soviet Revolution. They are characteristic works by several of the best-known contemporary Soviet painters and well illustrate the pictorial style that is being encouraged by official sanction in the U. S. S. R.

—EDITOR.

STORMING OF SEVASTOPOL, A. I. Platnov and P. P. Sokolov-Skalya.





THE RELAY RACE, by A. A. Deineka. All photographs on these two pages reproduced by the courtesy of Sovfoto.

At the left, V. I. LENIN ANNOUNCES THE ESTABLISHMENT OF SOVIET POWER, by V. A. Serov; below is the HOLIDAY ON A KOLKHOZ (Collective Farm), work of G. P. Djashi.



NOTES ON FRANK LLOYD WRIGHT

BY HENRY S. CHURCHILL



Nearing eighty, with sixty years of work behind him, Frank Lloyd Wright is still the most vital figure in architecture in the world today. Yet except for the excellent study by Russell Hitchcock, and Gutheim's preface to *On Architecture*, there has been nothing written in this country by way of a serious evaluation of his work in relation to his life and times.

No complete estimate can be attempted here. However, it may be possible to point out a few of the relationships between his architecture and his philosophy not commonly understood.

Wright is the descendant of Welsh pioneers, stern and religious people who settled in the hill country of Wisconsin. His father, an Easterner not of the same stern tradition, was a preacher too but a Baptist, a musician, a shadow in the boy's memory. What the early years and the formative influences were like is described in the first part of the *Autobiography*. The shadowy father, the strong and understanding mother, the hills and the farm, the hard work and the deep impress of nature and music all together with the unswerving faith and devoutness and power of the Lloyd-Joneses. *Truth against the World*. These things so well remembered are all a part of Wright. They are sources of his concept of "organic architecture" and sustenance to his absolute and uncompromising artistic integrity. Truth against the World.

Beethoven and Brahms, the great romantics, made a deep impression. So, but apparently less influentially, did Bach. The musical analogy need not be stressed, it is so plain.

Of his early reading, these are what he remembered of his college years and wished to record forty years later: *Sartor Resartus*, with its complex prose and richness of texture; *Heroes and Hero-Worship, Past and Present*; *Fors Clavigera, Modern Painters* and the *Stones of Venice*, great books now neglected by a world that has little patience for truth; Plutarch's *Lives*; William Morris' *Sigurd the Volsung*; Shelley; *Wilhelm Meister*; "a little of William Blake," which is curious for surely some day they will be friends in the beyond; *Les Misérables* and Viollet-le-Duc. "I believed the *Raisonné* was the only really sensible book on architecture in the world." May be he was right; at least few others hold so little nonsense.

These books and composers shaped his work, contributed to the counterpoint, the clarity, the complexity of interpenetrating planes, the enrichment that is part of the structure as the blossom is of the plant.

All these influences are of great emotional content, for their appeal is to the inner forces of the spirit. The logicians left him unmoved, if indeed he read them—Spinoza, Pope, Montaigne, Aristotle, Newton, Aquinas, those who by forging chains of

linked thought have sought to move the world by the exclusion of impulse and spontaneous reaction. Truth is an article of faith, not logic, and the world for or against is only a projection of oneself. This reliance on, and certainty of, his inner nature is a key to much of Wright. It surely accounts, in part, at least, for his outward arrogance, because as in most great men his egotism is an outgrowth of inner conviction. In lesser men this shows as smugness and intolerance, a disbelief in others rather than belief in self. If Wright is convinced that he is the greatest living architect, so was Michelangelo, so was Charles Garnier. So, for that matter, was God.

The non-logical slant of Wright is also reflected in his engineering. His always ingenious and occasionally astonishing structural feats are not the product of scientific deductive reasoning. They are largely intuitive; some, like the trusses of the Fellowship drafting room at Taliesin and the columns of the Johnson wax factory, have defied normal engineering analysis. This is the reverse of the usual; Maillart's bridges or Clerk Maxwell's formulae are the result of deduction carefully synthesized, reaching a perfection that is art because more than process is somehow comprehended. As Willard Gibbs said, "The whole is greater than the parts." But for Wright the whole existed before the parts.

Wright has set down, at various times, three definitions of architecture which are highly revealing, as definitions often are. The first, "Architecture is the scientific art of making structure express ideas," reflects the uncertainty of a young man trying to justify his art to a world that sought a literary, or ideational, interpretation of the abstract. One could just as well substitute "music" or "mathematics" for "architecture," with or without changing "structure" to "sound" or "numbers." It still would mean as much or as little as in the original wording.

The other two definitions are comprehensive and mature. "Architecture is the triumph of the human imagination over materials, methods and men" is surely one of the great definitions of the art of architecture. The other, "Architecture is man's great sense of himself embodied in a world of his own making. It may rise as high in quality only as its source, because great art is great life," partakes of the mystical and profound vision of Blake.

Wright's architecture has always been concerned with "man's great sense of himself." The quality of the environment for living is the "function" which its form seeks to follow. All his houses seek a spiritual as well as a physical extension of human living into the space he encloses, the surroundings he includes. The factories are not "machines for working" but extend the qualities of harmony and richness into the place where work is to be done, much as the pervasive beauty of the Wisconsin hills enriched the labor of the farm boy sixty years ago.

HENRY S. CHURCHILL, NEW YORK ARCHITECT AND WRITER, IS A MEMBER OF CHURCHILL-FULMER ASSOCIATES, ARCHITECTURAL FIRM.

All this is part of the atmosphere of Jeffersonian democracy which formed Wright's background. "Our ideal is democracy, the highest possible expression of the individual as a unit not inconsistent with a harmonious whole," he wrote in 1901. This must have sounded radical in a period when the individual was very very rugged indeed—or, shall one say, unharmonious. Wright's mature expression of this concept, which never left him, is Broadacre City and the book *When Democracy Builds*. Broadacre City has been given too little consideration by planners wrapped up in the precepts of Ebenezer Howard. What Howard envisioned was without benefit of automobile, telephone or airplane.

Broadacre City is as complete a concept as Howard's. It attempts equally to provide for the good life, but the premises are very different. The garden city is a compromise, after all it is the pattern of the bourgeois small-town, the Victorian escape from the slums. Broadacre City seeks to give dignity and freedom to the individual in a world that is harmonious. To each and every one is given the possibility and responsibility for his actions. All the gifts of the modern world and science are used for man, not against him. The pattern of physical space is incredibly beautiful. Into it are fitted all the various ways of life: the farm, the factory, the small home, the mansion, the apartment. There is no need for restraint, no greenbelt, for the pattern is capable of inexhaustible variety and expansion. That "planners" have neglected this concept is but another example of how Wright's peculiar genius, extended in principles, fails to attract those who need the specific moral stated and an example to copy in order to carry on.

Thus Broadacre City, which is a way of life as much as a physical plan, differs not only from the garden city but from the arid and dehumanized *ville radieuse*. Le Corbusier has never understood the machine as a tool nor people as human. In his architecture as well as in his city planning, in contrast to Wright, he represents logic as against feeling, the mecha-

nism as against the organism. He proceeds from the assumption that in the machine lies salvation, and by a chain of logic he goes on to consequent certainties, oblivious to any contradictions of reality. That this leads to results that may be well called "totalitarian" has been brilliantly pointed out by the Goodmans in *Communitas* and need not be repeated here.

The international style surely served a purpose of clearing away the dead wood of eclecticism. But its structures, and particularly Le Corbusier's, were based on false ideas of the nature of materials, of the methods of processing them into buildings and the living habits of the men who were to occupy them. They were abstractions of an abstraction, like a *Reader's Digest* indigestion of Euclid.

In justice it must be said that Le Corbusier is a city fellow, while Wright has always abhorred the city. Broadacre City is definitely not urban. But although Wright is not an "urbanist" his contribution to large city buildings has been considerable. His skyscraper projects—St. Mark's Tower, the Grouped Towers for Chicago, above all the Crystal Heights scheme for Washington—are, as Hitchcock has pointed out, far ahead of contemporary ideas, both in plan and structure. The Crystal Heights project raises the city skyscraper community to an unmatched plane of magnificence and beauty.

Wright's mastery of materials is astonishing. The wood and brick—sometimes wood and stone—houses that he has built throughout his career are characterized by their fine feeling for that commonest and most mishandled of materials. There is the Ross house at Delavan Lake, built in 1902, followed by a whole series of others, all modest and distinguished. In 1940 he built the Pew house near Madison, Wisconsin, one of the outstanding small houses of the country, as exceptional for its size as Bear Run is for the big houses. The Larkin building is as brickly as a Dutch church. Taliesin is stone, taken from the Wisconsin hills and made part of them again. The Imperial Hotel is brick and lava. The cast-block houses of the California

Left, interior of Larkin Building, designed by Wright 1903; Right, interior of Johnson Administration Building, 1937.





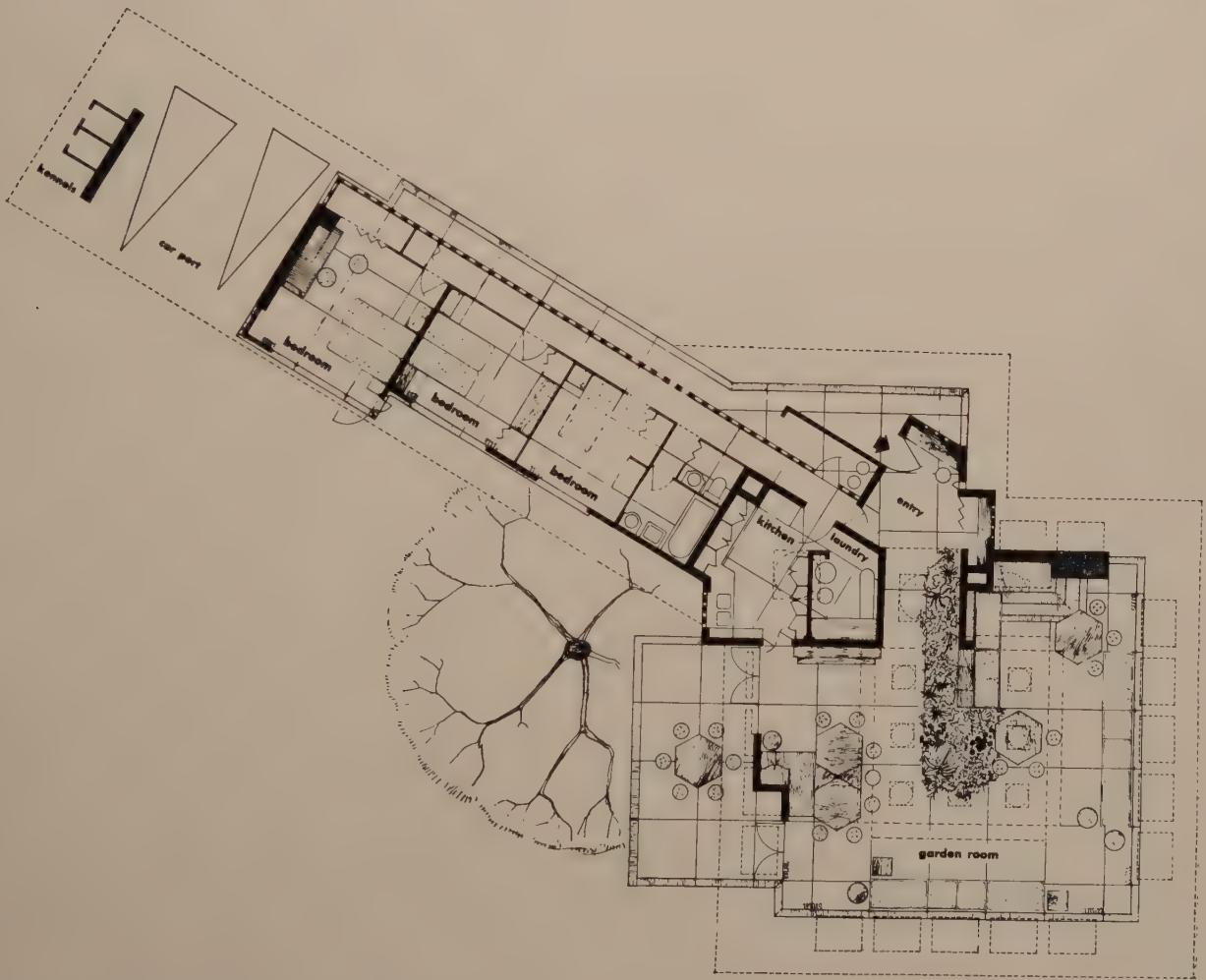
Mr. Wright's office at Taliesin West, Phoenix, Arizona, 1938-40. This desert camp is the winter home of the Taliesin Fellowship.

middle period—done during the designing and construction of the Imperial Hotel, an exhibition of virtuosity that no mere “stylist” can equal—have not only charm and ingenuity, but the blocks themselves have great variety in the character of their plasticity and in their use. Hollyhock House, the Millard house, the Ennis house, are all variations on a theme, not repetitions of a motif. There is daring and beauty in the concrete of Bear Run; it is married to masonry—the cut-stone of the structure and the rock of the river. The use of concrete in the Johnson factory is no less daring, no less beautiful, but it is of a totally different order, and there the marriage is with glass and brick. In Taliesin West there is a focus for all the colors and forms of the desert.

These uses of materials, these forms that interpenetrate and change, that shift into new harmonies as the light changes, and that take new shape as the observer changes from place to place, are not logical deductions. They do not owe their being to, nor can they be explained by any “system” of design. There is no *trace regulatrice*, no geometrical formula, no mathematical theory to justify them. Bach needed no such justification, either. The work stands without intellectual shoring.

Herein, of course, lies Wright's failure as a theoretician. He cannot describe the why of his work; he can only talk about what he feels, his reactions to emotions, things, forces, within and without himself. His teaching is by inspiration and precept and there are no rules to follow, which makes copying difficult. To understand the process of design, insofar as it can be understood, one should read the letter about Arizona quoted in *On Architecture*. Here is the stuff of which Taliesin West is made, Wright's reaction to the desert. Or the letter to Robert Lusk describing a trip through the Bad Lands. Nowhere else will you find landscape so observed and described, so felt and being, quite literally, the work of God the Architect.

However, in passing it must be said that another reason for Wright's lack of success as a propagandist is the turgidity of his style. There are fine moments in his writing, where he deals in direct narrative or direct description—the passages just referred to, the really great first part of the *Autobiography*, for instance. He has an occasional gift for aphorism, but for the most part he has not the feeling for words that he has for stone. There is none of the excitement in Wright's lectures or pamphlets that is to be found in Le Corbusier; much of the thought



Model and plan of a small house designed by Wright
at 1945. Photos courtesy of LADIES' HOME JOURNAL.



Left, Fallingwater, house for E. J. Kaufman, Bear Run, Penna., 1937; below, ground floor plan of Imperial Hotel in Tokio, 1916-20. Photo courtesy of Museum of Modern Art.

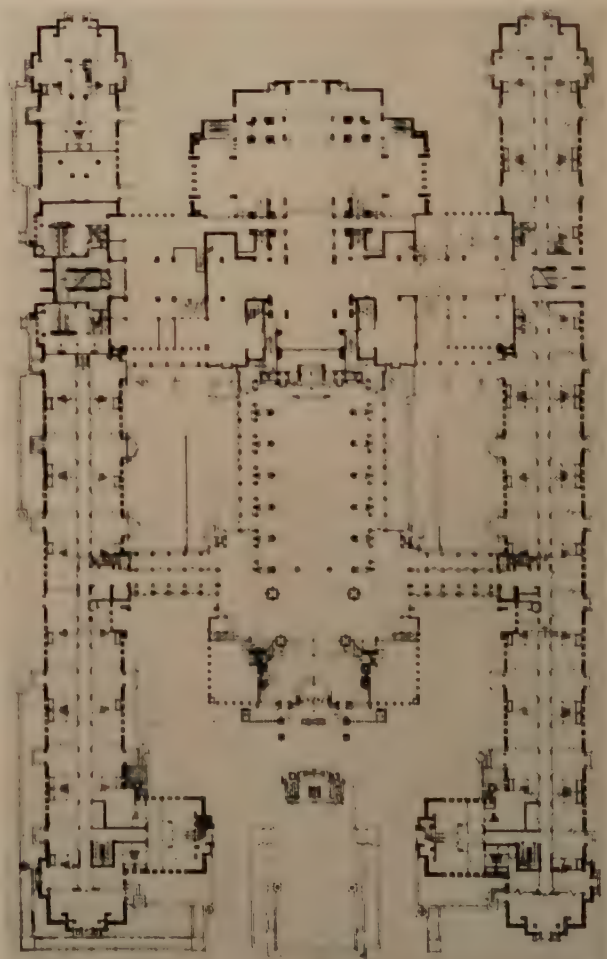
is confused; politics, metaphysics, economics and rank prejudice all are mixed together. In brief, as a writer he is verbose. It is unfortunate, for he has much to say; if you cut away the fat, the lean is very fine meat.

Many of Wright's three hundred plus buildings and projects are major works, although none of them is a public building except the quasi-official Imperial Hotel. It is indeed a loss to this country that this is so. The Imperial Hotel gives a taste of the quality of what Wright might have done in this field. For the Hotel is an example of the grand plan, with its approaches and courts, its formality of axial expression. It is in miniature a reflection of the axial, stepped and variegated plan of the Forbidden City; of a piece with the grand manner of Garnier's Opera. The complication of the interior surfaces, the multiplication of form, the exuberance of invention, are not photogenic. And whatever the current feeling for flat planes and dull form, the Hotel is suited to the involved and subtle taste of the East.

It is worth recalling, however briefly, that some of Wright's finest flights of fancy are unbuilt or demolished. The Midway Gardens was one of these, a gay and unrestrained creation. In the same vein, but completely different except in the gayness of the mood, is the design for the Tahoe Summer Colony, with its cabins on land and house boats on the lake, romantic and local. In 1904 Wright designed for the Larkin Company workmen's homes that are compact and workable in plan, attractive in elevation. San Marcos in the desert and the Doheny ranch project are notable for their freedom of form, their imaginative quality and their unsurpassed use of site. None of these—and one may as well include his one venture into urbanism, the fantasia for Pittsburgh's Triangle—is any more unbelievable as actuality than is the plan of Versailles, let us say, or St. Peter's and Vatican City, or Angkor-Vat. . . . On a lesser scale, and perhaps they may still be built, are the latest adventures into form: the spiral Museum of Non-representational Art; the Jester house, an experiment in circles and wood; the Connecticut house that is an experiment in circles and stone; the addition to the Johnson wax factory. In spite of the too-easily-found fault—"who wants to live in a stone quarry?" "Round rooms, can you *imagine!*" "Why, the horses' quarters have better windows than the bedrooms"—these are contributions to the study of form, the relation of space and the use of materials that are of great and lasting value.

It is hard to say, at this moment in our history, whether Frank Lloyd Wright represents the culmination of an era or the

prophecy of things to come. On the one hand he sums up our great period of pioneering faith, unknown to this generation. He walks in the mantle of Jeffersonian democracy, he echoes the romanticism of Brahms and Hugo, of Whitman and Melville. On the other hand he has faith in the land of Usonia, making use of all the possibilities of air, earth and water that lie immanent in the work of Einstein, Urey and all the others. . . . Faith and democracy are failing fast, so that it may happen that Wright's architecture will be the only visible remains of the first and his writings among the vestigial traces of the latter. He does not think so. Isaiah too had faith and spoke the language of prophecy.



WORKS OF ART: CREATORS AND USERS

BY WINSLOW AMES

This is a plea for a relationship between producers and consumers of works of art which may recognize the need of the artist for livelihood and for a discernible place in the community, as well as the need of the public for plausible prices and for freedom of choice not subject to the dictatorship of the mode. In making this plea, I have in mind *Work for Artists/What, When, Where?* the symposium edited by Elizabeth McCausland in 1947, and Russell Lynes' article, "The Taste Makers," in *Harper's Magazine* for May 1947. I am particularly concerned by the content of the symposium, because most of the participants assumed that industrial patronage was the prime source of income for artists in this and presumably the coming generation; some approved and some did not, but with two exceptions they took it for granted. Yet if individuals do not buy and use the products of their neighbors who are artists, any other sort of market, be it industrial, federal or museum, fails to produce the relationship for which I plead. We can address ourselves to making it more accessible.

With the physician and the writer, the pictorial artist shares the function of eye-opener to the rest of the world. And not only the pictorial artist: every designer who really invents and makes new, remembering that the specifications for a useful object should include the element of abstract beauty, is also an eye-opener. But we are a little arbitrary about accepting non-pictorial works of art as "belonging" unless they are elderly. Witness our willingness to grant status as works of art to such pre-industrial useful objects as an undecorated classic Greek drinking-vessel, a Scythian axe-head, a medieval mortar and pestle, a Renaissance yardstick, or even one of Mr. Chippenale's chairs; though it is hard to get recognition under the heading of art for a masterpiece of Victorian metal-stamping or of twentieth-century pottery. A certain prejudice against industrially produced works of useful art does not extend, paradoxically, to photomechanical reproductions of unique works of pictorial art (be the originals good, bad, or indifferent), yet such reproductions are in fact industrial art.

Now, it is notorious that artist and market have been dissociated in much of the world since about the time of the French revolution. The change in "class" of the artist from middle ages to renaissance, to the advantage of a few and the eventual disadvantage of artists in general, has been set forth knowledgeably and entertainingly by Blunt, Panofsky, Taylor, Venturi and others. There may be considerable disagreement over definitions, but I believe most people's opinion would cluster about a view more or less like this: an artist is one whose job is to take form out of the unformed; he is skilled in several fields, but is not "practical"; he is not quite able to earn a living and is often rescued by some plutocrat as a gesture; the artist is set arbitrarily in a "class" a little above the middle class, but he is not successful by middle-class criteria; he is expected to be either a maverick. In this popular view there is a little truth.

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THE AUTHOR, A FREQUENT CONTRIBUTOR TO THE MAGAZINE OF ART, IS THE DIRECTOR OF THE SPRINGFIELD (MISSOURI) ART MUSEUM.

The artist has, like many another man, got himself out on a limb by being overspecialized and exclusive. He has also, like many other people (notably college undergraduates), often adopted so fully the stereotype that generations of public opinion have built up for him, that he has in effect joined in a conspiracy against himself.

From the points of view of both producer and consumer, we must give a merciful side glance to the accident of unearned increment, which means that the work of art which has been experienced with pleasure by many people acquires extrinsic worth measured in cash exchange value. Proper awe for the Promethean power to create has been much perverted by awe for such increment.

The person who has been described as "a patron of art dealers, not of artists," was at first the man whose surplus came from industry or trade or finance, who had not necessarily had an early grounding in or experience of the phenomena of cultivation, but who had observed these phenomena as outward and visible signs of the inward and spiritual grace of "class." Not trusting his own powers of discrimination enough to venture into the field of contemporary art farther than to commission portraits, he bought the tried-and-true and paid well for it. I believe it would be fair to say that in the century from Waterloo to Sarajevo the prices of first- and second-rate works of art rose proportionately far more than the cost of living. The dealer who had previously sold older work presently found himself adviser to the new class of buyer when the latter grew a little more venturesome in buying modern products. The pattern for dealing in both old and new had been set by such entrepreneurs as Gersaint in Paris early in the eighteenth century and Smith, the British consul in Venice in the middle of the century, whose handling of their contemporaries' work was done in the service of travelers who had not the direct contact with artists that they might have had at home.

It is not surprising that in the seller's market which was seldom interrupted in the nineteenth century, and in which many buyers were ill informed, price alone often became a criterion for the buyer. Many a decent work of art must have been rejected simply because it cost too little, and many a bad one accepted because of high and impressive price. In such a market, the dealer could lose his sense of real values and the contemporary artist could find it easier to get attention and attract buyers by setting prices on his work comparable to the prices of old masters, than by doing the best he could and hoping the world would beat a path to his door. This state of affairs continues, though not in quite such vulgar violence as in the 1830s.

Any fair-minded person will say that this statement is oversimplified, and I admit it. The ability to discern quality is no respecter of persons: at the time mentioned (as in this and other extremely materialistic periods) there was many a buyer who collected intelligently, regardless of the size of his pocketbook or the source of his wealth, and who at times went direct to the

artist; there was many an artist who worked so conscientiously that he had no time to look into the market; sometimes he starved and sometimes the world did beat a path to his door.

Competition on an up-price basis alone with tried-and-true works of art has cut the contemporary artist away from the average consumer. Patently, it is not for the good of the community nor the artist that he should depend entirely on a few plutocratic buyers, or corporations or museums or the government, for his livelihood; still less that he should seek a financial return based on the false assumption that his reputation is as high as Rembrandt's. Nor is it for the good of the community or the individual consumer that he should buy works of art to possess value rather than to experience artistic communication.

The present price scale of works of art scares off the buyer who, needing them and having only a small surplus, could enter into a mutually advantageous relationship with the artist if prices were in terms of a month's milk bill or a suit of clothes rather than in terms of an automobile or a small house. When he finds that he has to go far out of his way to find a good small drawing for thirty-five dollars, a print outside the banal pot-boiling category for twenty dollars or a substantial watercolor for seventy-five, and that below three figures he cannot touch a small piece of sculpture or an oil painting (which by many is alone considered "art")—well, he stops looking; then he falls back on reproductions (which belong in books, not on walls, for they are souvenirs or teaching tools); or he goes for the dismal products of the gift-shop trade. The pot-boiling prints mentioned bear somewhat the relation to works of integrity in graphic art that patent medicines bear to the healing arts.

There is a painful corollary to up-pricing competition: many of the unskilled buyers of old masters were the same men who founded or endowed museums in the late nineteenth and early twentieth centuries. Without minimizing the good things they were able to do or to start with their money, we can properly say that their relationship to these museums often worked to their disadvantage as consumers and to the disadvantage of the museums' exchequers. A philanthropic motive led them to buy privately antiquities which were destined eventually for museums and which often were bought on the advice of curators. Although many of these Maecenases developed a taste or a flair, there was a cold-bloodedness about this type of collecting which was a long way from the pleasure, relaxation or inspiration that the choosing and using of works of art should give. Furthermore, if they had left the actual buying of antiquities to the museums directly, the prices would probably not have been bid up so high; and if they had themselves collected contemporary work, they would not only have been true patrons of art, but would also have been playing their own hunches and developing their own powers of selection instead of borrowing the professional services of curators.

We must make exceptions for some buyers who became really great collectors without having initial inherited "background" (George Blumenthal, John G. Johnson), but they are as rare in this country as the man of "background" who has both the money and the inclination to collect and the skill (Grenville Winthrop, Edward Warburg). Certainly by avoiding fields in which they may get into trouble with problems of authenticity and condition, collectors can rely on their own judgments.

In the choice of contemporary art that is the chief factor. Presumably one would like everything he has to be good of its sort, and also of a good sort. We can by our own and by inherited experience attend to both these requirements in the case of older objects. In the case of contemporary work we can decide by direct comparison what is good of a particular sort, what indifferent, what bad, and there will be some approach to unanimity of opinion, for there *are* standards—but we cannot get anything like agreement on what is a good sort, for we have not enough perspective. I do not mean by this that it is impossible to judge between the serious but controversial or puzzling modern artist and the practitioner who simply is using the materials and methods of the visual arts to serve other gods. The latter produces something that he knows will sell; the artist produces because he must.

It is here that we reach the critical point in an examination of the mutual need of artist and consumer.

The artist produces because he must. Even when he was producing under contract with a known consumer, he was an artist because he had the vocation. The fact that usually nowadays he produces for inventory, rather than for a buyer known beforehand, merely emphasizes the drive to produce and to communicate. The fact that some medieval practitioners were such because they inherited the trade from their fathers emphasizes the need for true vocation, for those who merely *followed* the trade contributed little if anything to the arts. Producing for stock is bad in that it allows abuses of individualism to arise, but good in that it gives the artist freedom of utterance. To him the invention and completion of a work of art are more important than the having of it when it is done or the receipt of the proceeds when he sells it. But the creation of a work of art is not just a therapeutic act for the creator. It may be a private act, as conception (and to some extent birth) of human beings is private, but the result is public. Just as there is no private salvation in the religious sense, so there is normally no non-social use of a work of art.

To the consumer, it is more important that he enjoy the object of art than that a particular artist should have created it or that the buyer should have given so-and-so much money for it.

For the community, however, these relative importances fall into balance. If it were more important for the artist to put forth than for the consumer to take in, then creation would be no more than therapy for the artist's soul. The work of art is for an audience: the eye-opener needs eyes to open, and eyes want opening.

The museum shares with the dealer the duty and pleasure of bringing audience and maker together, even though the dealer may be wiped out by a millennium that may spare the museum and need it the more.

In a sense, every artistic creation grows by the audience's experience. I am aware that this is a sentimental or even a mystical view, but I believe it has reality. Certainly the taste for some categories of art is influenced if not even controlled by the magic and reactivating eye of the true connoisseur who will see quality through the film of neglect, and then insist upon it to other people. In music, it is often the persistence of audi-



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ences and critics that has made certain pieces come to wear well. In the visual arts, the clearest objective example of growth in a consumer's experience is given by the oriental painting or the occidental print or drawing which has belonged to a series of owners who have left their marks on it. These collectors' marks are not merely labels of ownership but seals of approval, and in the case of oriental paintings they may even be poems of praise. Some fretful souls are offended by the use of such marks, but not one mark in a hundred is too aggressive; to my eye many a fine drawing would look a little less meaningful and handsome if it lacked the small accents of a red or blue stamped monogram or symbol in a corner or two. Their presence says: "Not only was this good when it left the artist's hand; it has gained in the experience and love of several owners." But even without this overt evidence, the enjoyment of a work of art by its owner, or by its public tax-paying owners, is a necessary part of the process by which "the excellent becomes the permanent." The whole process is much like that by which a child's well-loved toy becomes "real."

Perhaps the chief reason why unworthy objects survive is not that they are not physically used up by being looked at but that they once cost money. They are fossils of experience; and even though the experience may not have been satisfactory, it is assumed from their persistent survival that cash value remains. The ticket stub is a fossil of the play seen or the concert heard; yet no one would think it had cash value after the performance. It was the experience that was bought.

We need a pricing system for untried works of art which will make it tolerable for a man who has pumped a thing dry to discard it without feeling that he has not had his money's worth. If he pays approximately the price of a suit of clothes for a picture, and keeps it about as long, and finds that in that time he has exhausted its spiritual content, he may be able to think of it as a valuable experience, worth the price, rather than as a bad buy. He may conclude that the object is bad enough to destroy or he may think it is good enough to give away on the ground that someone else may find substance in it. If it is neither bad enough nor good enough, he may even sell it. In any case, he will not, if he paid originally the price of a suit of clothes, have that false sense of frozen value that he would have if he had paid five times as much. If someone else is willing to pay for experiencing the same object, any money the first owner recovers is pure velvet, and he should not think of it as his due; the picture owes him nothing, perhaps the money should go to the artist. At this point the argument perhaps gets out of hand; if the artist should get the salvage value of a work that is declining in staying power and value, he certainly should get at least the increment on one that is increasing in stature. Proposals have been made which would give artists the benefit of such increment by a device similar to copyright. There is virtue in these proposals, but the cumbersomeness of execution causes an anti-bureaucratic shudder. And no such scheme corrects the fault in the initial relationship of creator and user; it is a palliative, not a grass-roots solution.

The quality of works of art not being predictable in advance, we cannot solve the problem of those that physically outlast their spiritual welcome by proposing that those expected to be of secondary rank be made of ephemeral material, lest we lose something great by being so arbitrary. Again the bureaucratic

prospect raises a shudder. This is a tough problem indeed. It looks as if works of art fell into the medieval economic category of "fructibles" (*versus* "consumptibles") and hence should perhaps be considered economically under the laws relating to usury. Unfortunately, however, the desirability of certain works of art transcends the value or desirability of money. When a work becomes invaluable then it is too valuable.

I have been arguing that a work of art is an experience, not a commodity. Yet there are many times when it would be salutary to think of it as a commodity and not as an object of mysterious prestige. From both points of view, it is also at least once, in the eyes of someone besides its creator, a blessing and a joy. That is why it is bought in the first place. People buy reproductions because the originals (even if they have known them only through other reproductions) give them the sense of things of beauty and joy forever. No matter how much one may object to the domestic use of reproductions, it is likely to continue for a while. Artists might do worse than compete with the reproduction market for money: they compete with it for fame. People know that, so far as pieces of paper go, reproductions are not cheap: big ones, say thirty inches in the large dimension, cost thirty dollars or so. There are a few unprolific artists who could not afford to compete with that sort of price, but most others would do well to offer some of their work at the prices of reproductions of van Gogh and Brueghel and Renoir, instead of competing with the originals in the price range of the tried-and-true. In the tried-and-true department and in the department of high fashionable success, the law of supply and demand operates, but in respect of most living producers, it does not. Mr. Stieglitz unquestionably did great things for the art of our country, but the selling technique by which he made buyers afraid to give less than a pile of money for what he liked to call the very life-blood of his group of artists was a distinctly anti-social act, not to say a racket. People need works of art not much more or less than they need other good things and experiences and qualities that belong to the life which improves on existence. They will realize this more clearly, and more readily get what they need and want rather than what the mode says they want, if artists will not join in a conspiracy against themselves and the community by putting themselves implausibly in an artificial price class.

Artists have other things besides their own directly produced works to offer the community, and the community (corporately or individually) could well pay for them. It is commonly supposed that the artist sells only things, not services, and his services are often demanded and his time used up without proper compensation. I believe artists could help themselves to make their useful part in the community an established fact if they made it known that their services were for hire. Once in a while everyone wants a special article designed, be it a gatepost, a knife-rack or a monogram for the towels. There are hundreds of people who can learn a technique for making such things to one who can invent a design; that is why there is so much dismal cribbing of designs for hooked rugs and wood-turning and bird baths. There is plenty of room for the specially designed object in the same world with the multiple industrial one. When people realize this, we may even see a return of that almost extinct thing, the work of art created to order.

Except in the field of portraits (now often painted after the

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death of the "sitter" and hence merely a form of two-dimensional taxidermy for which eminent academicians can pull down five thousand dollars if the corpse is exquisite enough), the work of art planned and in part made by a genuine meeting of minds between producer and consumer has almost vanished. There are signs of revival, but it should be in the private and personal field as well as the field of industrial purchases for corporate prestige. The situation in which a buyer knows what he wants and in partnership with a creator can get it, is a happy situation.

I believe that in such relationships the so-called "minor" arts could come to a right rank, and the "major" art of sculpture become more stable and less of a financial booby-trap (being a sculptor is as expensive a profession to practice as medicine

is to prepare for). The layman would understand this if he dealt with the sculptor as a versatile person capable of masonry, blacksmithing and cutting handsome inscriptions.

In short, I am urging the artist to come down off the ivory pedestal, and the consumer to help by cutting off the pedestal instead of worshipping it. I am aware that the proposal of community many-sidedness for artists violates the rules of the hallowed "self-expression" cult. Everyone has the right and duty to express himself, but the dislocation of artists has tended to turn self-expression into semi-professional eccentricity, which is practiced by the folksy, the academic and the stylish camp impartially. In the work of art designed and made by benevolent conspiracy between maker and future user, the individuality of the artist will speak to the needs of his neighbor.

BOOK REVIEWS

Pablo Picasso, *Guernica*, text by Juan Larrea, introduction by Alfred H. Barr, Jr., New York, Curt Valentin, 1947. 128 pp., 104 plates. \$15. Pablo Picasso, *Forty-Nine New Lithographs*, together with Honoré Balzac's *The Hidden Masterpiece*, New York, Lear, 1947. 95 pp., 49 plates. \$5.

The opportunity to observe the working processes of a master has always been exciting. But with Picasso the working process means more than insight into a subjective development whose culmination is the finished work: we realize that the various states of Picasso's work are the objective incarnation of the collective spirit of our time as it moves from appreciation of "appearance" to appreciation of essence, or from concreteness to abstraction. From this point of view, these two new publications about Picasso's late work should prove extremely helpful. In studying step by step the logic of the process, the lover of contemporary art rids himself of the—at times—still irritating unfamiliarity with Picasso's new space symbols. What was at first strange and unintelligible becomes familiar and intelligible. To the degree to which the spell of strangeness is broken the spell of artistic realization comes into its own.

"It would be highly interesting," says Picasso, "to fix photographically, not the successive stages of a painting, but its successive changes. In this way one might perhaps understand the mental process leading to the embodiment of the artist's dream." It is, of course, this very same understanding of the mental process which breaks the spell of unfamiliarity and hence of conscious or unconscious hostility. But Picasso's remark is revealing from still another point of view. It is as if Picasso were curiously aware of the limitations of his medium, as if he wanted to say that the motion pictures with their incorporation of the time element were a more adequate pictorial medium of our time than painting itself. While this is an absurd assumption, it nevertheless turns the thought of the observer in a certain direction, as he contemplates the several states of plates in the *Forty-Nine Lithographs*. He realizes a continuity between the individual stages which makes them reciprocally enlightening.

Balzac's romantic short story which accompanies the *Forty-Nine Lithographs*, is a curious mixture of charlatanism and deep insight. At times it is completely incongruous with Picasso, as when he says, "Strictly speaking, drawing does not exist! . . . There are no lines in nature, where everything is rounded." At other times Balzac's remarks are startlingly appropriate: "We have to grasp the spirit, the soul, the features, of things and beings. Effects! Effects! why, they are the accidents of life, and not life itself." And, "Form is a Proteus, much more prolific in changes of aspect than the fabled Proteus; only after a long contest can one force it to show itself in its real shape."

The preliminary drawings, sketches and related works of *Guernica* are familiar from various exhibitions at the Museum of Modern Art.

The present collection in book form once more brings home the momentous importance of this mural. This work is as important as a turning point in Picasso's personal development as the end of the infancy of contemporary art, as the initial signal to the Second World War in terms of art and as a memento that all wars in our time are civil wars. The maturity of the means of expression and of the mental concept is no longer questionable. The artist is, says Picasso, "a social creature, always wide-awake in the face of the heart-rending bitter or sweet events of the world. . . . How could he fail to take interest in other people . . . detach himself from the pulsating life they bring near him? No, painting is not made to decorate houses. It is a weapon of offensive and defensive war against the enemy." The subject matter of *Guernica* is chaos and disintegration. But its form is highly organized and integrated. Chaos, the enemy, is conquered by organization, the creative power. The miracle of art is fulfilled: the enemy is recognized in his brutal nakedness, but we are present at the spiritual destruction of the enemy by the conquering power of creative art.

Larrea's text is appropriate and will help to clarify the broad implications of *Guernica*. Sometimes the author is carried away by his literary interpretation of symbols, losing sight of the visual actuality of the work. He ends up in a mystic dissolution to which those who appreciate Picasso's unsentimental immediacy will not want to follow him. But in his way Larrea brings to light many important aspects of Picasso's work which are in themselves pregnant with implications.

The illustrations are of good quality, and the large size reproduction of the finished mural is extremely valuable.

The distribution of the plates in the text and the unwarranted interruption of Larrea's essay by a section on the *Dream and Lie of Franco* seem a rather unsuccessful attempt to bring variety into the sequence of the book.

—PAUL M. LAPORTE,
Olivet College.

Drawings by American Artists, selected and edited by Norman Kent, New York, Watson-Guption, 1947. 158 plates, \$5.

This volume is composed of excellent reproductions of 140 drawings by twentieth-century Americans, nearly all of them of the more conservative or traditionally minded variety. No attempt has been made to present a general survey of contemporary American draughtsmanship but an attempt has been made, and quite successfully, to represent a considerable variety of graphic techniques, media and approaches. It is a useful book for the students for whom it is intended.

—ALFRED FRANKENSTEIN,
San Francisco Chronicle.

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BOOK REVIEWS *Continued*

Harry Hahn, *The Rape of La Belle, Kansas City*, Frank Glenn, 1946. 274 pp., illus. \$5.

This is the story, told from the point of view of the plaintiff, of the famous suit brought by Mrs. Andrée Hahn, wife of the author, against Sir Joseph Duveen. In 1920 Mrs. Hahn was negotiating to sell a painting (which she owned and which she had reason to believe was the original *La Belle Ferronnière* of Leonardo da Vinci), to the William Rockhill Nelson gallery in Kansas City. Sir Joseph issued a public statement to the effect that the version of *La Belle Ferronnière* in the Louvre was the original and that Mrs. Hahn's painting must be a copy. The sales negotiations were promptly dropped and Mrs. Hahn thereupon instituted suit against Sir Joseph, claiming that her property rights had been invaded. The suit was not heard until 1929 and resulted in a hung jury. A second trial was ordered but before it took place, Sir Joseph settled out of court for \$60,000.

In his book, Mr. Hahn reviews the testimony adduced at the trial and adds some material which the plaintiff had proposed to use the second time 'round. Although he writes very badly, he makes out an extremely convincing case. He goes into great detail in matters of technique, pigmentation and X-ray analysis, and brings in much documentary evidence, all of it calculated to show that the Hahn painting is the original and the Louvre version the copy. It adds up to a water-tight argument, which no one so far has attempted to refute. Nor has there been any effort to refute Mr. Hahn's extremely drastic rebuttal of the testimony uttered in court by Sir Joseph's expert witnesses.

The whole thing is a salutary warning to art experts to know what they are talking about before they talk. It is also a fascinating demonstration of the amount of factual material that can be gathered with reference to a single painting if there is time, money and determination to gather it.

—ALFRED FRANKENSTEIN,
San Francisco Chronicle.

Early Christian and Byzantine Art, an exhibition held at the Baltimore Museum of Art, April 25–June 22. Baltimore, Walters Art Gallery, 1947. 172 pp., 121 plates. \$3.65.

The exhibition which is commemorated in this handsome catalogue was an event of prime importance in the art world in the year 1947. The fourth of a distinguished series of exhibitions in American museums (*Dark Ages*, Worcester, 1937; *Coptic art*, Brooklyn, 1941; and the reopening of the Dumbarton Oaks Collection in Washington, 1946), all having to do with the art produced in the early centuries of Christianity, it presented, in a fashion both easy to study and appropriately sumptuous, nearly every facet of the production of the early Christian and Byzantine periods, from Fayûm portraits of the second century A. D. in Egypt to post-Byzantine icons from Italy. With a few notable exceptions, the material was borrowed from American collections. Museums, private collectors and the New York art trade were equally generous in contributing their treasures.

The volume comprises a list of lenders, an introduction signed by Marvin Chauncey Ross, who organized and installed the exhibition, a brief synopsis of Byzantine history and a discussion of the coins by Sarah Elizabeth Freeman, who presided over the numismatic section. The catalogue proper numbers 897 items; a few objects were added too late to be included. Each item is very briefly described, with dimensions, provenance, history and selected

bibliographical data. Dates are usually by century. The arrangement, which follows that of the exhibition, is by materials and categories (stone sculpture, ivories, manuscripts, etc.) without regard to chronology or geography. A small group of Folkwandering objects forms a kind of appendix at the end.

Students of the period will be much beholden to the publishers of this volume for including in the plates such a high percentage of the objects exhibited, as well as for the excellent quality of the plates themselves. Each section is generously illustrated, and the size of the reproductions is large enough to permit real study. Along with familiar and much-represented works such as the porphyry sarcophagus fragment from Istanbul (plate IX, no. 34) one finds little-known pieces like the colossal head of a man lent by the Brummer Gallery (plate VI, no. 6). This new material is of course particularly welcome. The organizers of the exhibition have not feared to include some pieces whose attribution is far from settled—among others, the little bronze lady holding a mirror (plate XXXVI, no. 207) lent by the William Rockhill Nelson Gallery in Kansas City. The presence of such pieces, and the vagueness of dating and provenance in many cases, underline the problematical nature of much of this material. It is indeed a field wherein much remains to be determined.

The aim of the exhibition was comprehensive rather than selective. Mr. Ross states in his introduction that "the objects were selected not in order to prove a point, but because the times produced them." For the purposes of a review, the catalogue cannot be considered apart from the exhibition. The great value of both lies in the fact that they bring together a vast number of objects so as to form a picture which, if not altogether complete, is nearly so as could be with the material at hand. Architecture and large-scale sculpture and painting had in the nature of things to be omitted; but of the minor arts we get a vivid and detailed view. In no single museum, European or otherwise, could one find such an array of early Christian bronzes, gold jewelry or Byzantine ivories, to name three outstanding groups of material. It is amazing to learn what a wealth of material exists in our own American museums. As a record of this exhibition, the present volume is a felicitous contribution to a field in which interest has been much stimulated over the past decade.

—ELIZABETH DOW PRITCHETT,
Allentown, Penna.

Jacques Lassaigue, *Daumier*, translated by Eveline Byars Shaw, Paris, Hyperion, 1947. 36 pp., 127 plates, 16 in color, 26 text illus. \$7.50.

Daumier is still better known as a humorous lithographer than as a painter, sculptor or designer. In some quarters he is looked upon as a maker of cartoons and satires, not as an explorer in the means of visual expression nor as an outstanding exponent of the thought and life of the proto-industrial age. This is true to some extent though much less fixed than the estimates of him during his lifetime. The change in interpretation and the everwidening popular understanding of him have come about largely through the influence of such publications as the present volume. It features paintings in various media as well as major drawings in ink, charcoal, wash or crayon and a scattering of sketches. Daumier's lithographs are available to the public through the prints themselves and several portfolios or volumes of reproductions. These appear in the dealers' catalogues, but the more comprehensive studies of Klossowski, Fuchs and Escholier are long since out of print. It is therefore gratifying that Hyperion Press has reissued this monograph, first published in 1938.

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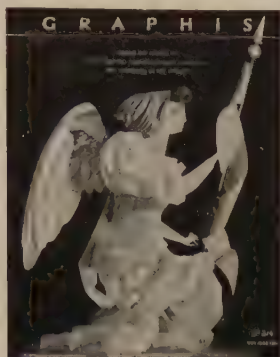
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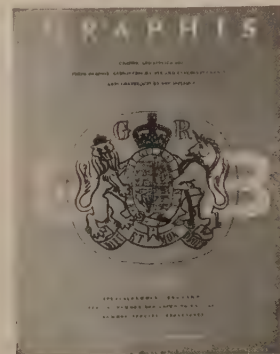
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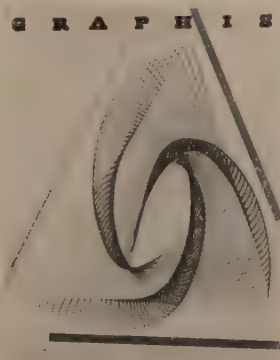
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Recent Trends in English Illustration
Lewitt-Him
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BOOK REVIEWS *Continued*

margins, the new issue is exactly like the original one. The quality of the plates is equally good and the text, including bibliography, has been reproduced intact. Allowing for the reduced purchasing power of the dollar, the price is approximately the same.

The illustrations, arranged according to subject-matter, constitute a review of the artist's various tendencies in technique, content or composition. Any selection from Daumier's great mass of work must necessarily be personal. At the same time it would certainly provide a collection of pictures that any Daumier *amateur* would welcome. Not all of the familiar, most celebrated works have been reproduced. On the other hand, a few of the less known examples are included. One might wish to find a more extensive representation of Daumier's earlier phases in painting. The choice of illustrations is far more discriminating than that of Fuchs (whose book through sheer bulk will remain the most important reference for the paintings). However, the present collection includes some works whose authenticity has been questioned.

The text is a debonair essay that makes agreeable reading, informative and filled with thought-provoking observations that reflect a warm and keen understanding. It is written with restraint, free from the flights of language that have characterized dozens of appreciations on Daumier, and with few of the usual misconceptions. It includes a good selection of quotations from comments and descriptions by contemporaries, several of which have been previously unpublished.

—BERNARD LEMANN.
Sophie Newcomb College.
New Orleans, La.

Thomas Carr Howe, Jr., *Salt Mines and Castles*, New York, Bobbs-Merrill, 1946. 317 pp., 42 illus. \$3.50.

When the Nazi front finally cracked and American troops raced into Germany they soon discovered the huge stocks of loot hidden together with the German national treasures in the Bavarian and Austrian Alps. The return of the loot and works of art was the task of the Monuments, Fine Arts and Archives offices, first under SHAEF and later Military Government. Thomas Carr Howe, Jr., director of the California Palace Legion of Honor in San Francisco, worked as a M. F. A. & A. officer on this job; in *Salt Mines and Castles* he has told his experiences.

Howe had a hand in moving some of Europe's most famous masterpieces from storage hideouts to the central collecting point in Munich where eventually they are to be returned to their owners. His book is largely in the form of a journal and is filled with interesting adventures that should be enjoyable reading for anyone vaguely familiar with the history of art. It was often necessary to get around Army red tape, to scrounge, to run risks, to deal with rivalry between the different military commands and, on one instance, to run a race against the advancing Russians. Considering the dangers involved, it is remarkable that no serious damage was done during the re-distribution.

The story is a tribute to the energy, skill, resourcefulness and nerve of a group of young Americans with occasional help from their Allies and some of the German people. Between the lines, there is implied criticism of the U. S. Army's method of handling this enormous responsibility. The thoughtful reader will draw a contrast between the reckless haste of the re-distribution and the meticulous care which the Nazis devoted to packing, storing and recording their loot. What is amazing is that the works of art seem to have survived both moves.

It is evident from Howe's account and numerous others that the

overall plan for restoring works of art to their rightful owners has suffered through differences of opinion higher up. The most debatable example of this policy is the case of the two hundred paintings from the Kaiser Friedrich Museum that are still on deposit in the National Gallery in Washington, D. C. Mr. Howe has reprinted in an appendix the correspondence on this subject.

—HENRY R. HOPE,
Indiana University.

Victor Wolfgang von Hagen, *Maya Explorer. John Lloyd Stephens and the Lost Cities of Central America and Yucatán*, Norman, University of Oklahoma Press, 1947. 324 pp., 54 figs., 2 maps, index. \$5.

The students of Maya civilization will always turn to the books of Stephens (1805-1852) as to sources. Mr. von Hagen's biography of the American traveler, explorer and entrepreneur is the first full study to appear. It adds a number of details not previously known about the antecedents and youth of the explorer. The work is serviceable and conscientious. The restless, enterprising and liberal figure of Stephens moves from New York to the Holy Land, Russia, Poland, Guatemala, Yucatán and, finally, Panama. Writing easily immersed in politics and business, Stephens attained a fame as a traveler that has rarely been matched in American life.

Mr. von Hagen insists that we owe Stephens "the beginnings of American archaeology," and the "rediscovery of the Mayas." Neither point is true, and Mr. von Hagen himself treats most competently many of the men who preceded Stephens in the Maya area. He promises a study of Catherwood, Stephens' artist, and of Waldeck, Stephens' predecessor. These two future biographies will probably bring Mr. von Hagen closer to the subject of Maya art than the Stephens volume.

—GEORGE KUBLER,
Yale University.

Cézanne, 10 Water Colors, New York, Pantheon Books, 1947. Portfolio, all color plates, 13" x 17". \$12.50.

Ingres, 24 Drawings, New York, Pantheon Books, 1947. Portfolio, 11" x 14". \$7.50.

Pantheon Books, Inc., has issued two new items in its series of portfolios of facsimile reproductions. Handsomely presented and encased in portfolios of sturdy simplicity, they should be of value to students and prove an addition to any art library.

The Cézanne water colors, taken from five New York collections belong with one exception to the class of his work that is almost nebulous in definition and pastel in color. Their delicacy, underlined by powerful compositions, is charming; their quality as reproductions high. The selection, however, seems open to question—the inclusion of some of them, in a portfolio of only ten water colors, of doubtful importance.

On the other hand, the Ingres portfolio is clearly a representative and valid selection. The high quality of the choice here is to the credit of Agnes Mongan of the Fogg Art Museum. She has taken the drawings both from private and museum collections, and many of them were once in the possession of Degas. They are all pencil drawings, predominantly portrait, though a few sketches of nude are included as well. Admittedly pencil drawings present a greater technical problem, but the quality of the reproductions falls somewhat below the level of that of the Cézannes. It has apparently been difficult to raise the background sufficiently high in value, in many cases, for the purity of the Ingres' line to be apparent.

—ALICE K. BENNETT,
New York City.

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BOOK REVIEWS *Continued*

Paul Gauguin, *Noa Noa, My Voyage to Tahiti*, New York, Lear, 1947. 119 pp., 36 woodcuts, 14 in color. \$3.75.

After repeated attacks of "unvarnished truth" about the South as ranging from Somerset Maugham to the U. S. Navy, it is hard to see how anyone could still cherish the dream of an earthly paradise in the South Pacific. Yet Gauguin's account in *Noa Noa* of his effort to cast off European conventions and discover primitive life on the island of Tahiti is as wistful, beautiful and credible as ever.

The English translation, made some years ago by O. F. Theis, reads fluently and so far as this reviewer has been able to check is faithful to Gauguin's original French. The illustrations are printed by offset and in reduced size from the large woodcuts. Thus the appearance of the book cannot bear comparison to Gauguin's original hand decorated copy (which has just been printed by a Swedish publisher in a de luxe facsimile edition). As a "vest pocket" edition the present book misses its goal since it is only slightly better in quality than a popular-priced art book at \$1.00, yet it sells at \$3.75.

—HENRY R. HOPE,
Indiana University.

Albot Hamlin, *Architecture, An Art for All Men*, New York, Columbia University, 1947. 279 pp., 32 plates. \$3.50.

In reissuing *Architecture, an Art for All Men*, Mr. Hamlin has made substantial revisions to his original work. In fresh format, the book now attempts to lay the foundation for a critical appreciation of all architecture, historical and modern. The number of such guides is small, and it is good to have from a critic of Mr. Hamlin's stature a non-technical introduction to the subject that will make easier the understanding and appreciation of buildings. One hopes they will find a receptive audience among those who hurry through the streets as they would through a railway station, and encourage them to tarry. They may enjoy a spectacle that is often rewarding—they know what to look for, and how to look at it.

—FREDERICK GUTHEIM.

Taro Yashima, *Horizon Is Calling*, New York, Holt, 1947. 276 pp., linecuts each page. \$3.50.

The esthetic problem of fusing words and pictures to tell one story has occupied the attention of writers and picturemakers for over a decade. By now the "picture book" has won independent status as a form of expression in American mass-production, technological bookmaking; and instances of collaboration between words and pictures have been numerous. Probably such collaboration comes more easily to the artists of the East where a calligraphic invention of pictorial art is not far removed from language. At any rate the young Japanese resistance painter, Taro Yashima, has issued two such books, *Horizon Is Calling*, published last year, and *The New Sun*, in 1943. Both tell the story of the democratic, anti-fascist forces in Japan from the beginning of the war in China in the early 1930s to the time when the author-artist-protagonist is released from a Japanese concentration camp in 1935 and makes his way to the United States, where he gave two years to war work for the government.

Dominant artistic theory does not smile on "storytelling" art, doubtless Yashima's purpose will not be acceptable to all points of view. Yet it is evident from his drawings that in a time of historic change, older visual manners are changed also by the stress and impact of new experience. The suave, assured line of Japanese and Chinese tradition is not suitable for the story of struggle, pain and heroic victory which the Japanese anti-Fascist wants to tell. There is nothing in Ukiyoye prints, say, to foretell modern mass warfare and its social and economic causes, nor in the Wu tomb sculptures to presage the atom bomb. For the fever and the frenzy of a period ushered in by Hiroshima, the artist had no precedent or authority to fall back on. He had rather to depend on the personal expressionism of a nervous, broken line; and in this respect

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BOOK REVIEWS *Continued*

he parallels the tempo of news photography, not the classic calm of old scribes. Yet space is still the dimension of hope, and thus the horizon becomes an important element in his pictures, as it is in his thought.

—ELIZABETH MCCAUSLAND,
New York City.

LATEST BOOKS RECEIVED

- Anthony, Edward, *EVERY DOG HAS HIS SAY*, New York, Watson-Guptill, 1947. 64 pp., 56 drawings by Morgan Dennis. \$3.
Auerbach-Levy, William, *IS THAT ME?*, New York, Watson-Guptill, 1947. 156 pp., profusely illus. \$7.50.
Born, Wolfgang, *STILL-LIFE PAINTING IN AMERICA*, New York, Oxford, 1947. 168 pp., 135 plates, 1 in color. \$7.50.
CÉZANNE, 10 WATER COLORS, New York, Pantheon, 1947. Portfolio, 13 x 17". \$12.50.
Daniel, Howard, *HIERONYMUS BOSCH*, New York, Duell Sloan and Pearce, 1947. 56 pp., 60 plates, 12 in color. \$6.
DeVoto, Bernard, *ACROSS THE WIDE MISSOURI*, with an account by Mae Reed Porter of the discovery of the Miller Collection, Boston, Houghton Mifflin, 1947. 415 pp., 81 plates. \$10.
EARLY CHRISTIAN AND BYZANTINE ART, catalogue of exhibition held at The Baltimore Museum of Art, Baltimore, Walters Art Gallery, 1947. 172 pp., 121 plates. \$3.65.
Ettenberg, Eugene M., *TYPE FOR BOOKS AND ADVERTISING*, New York, Nostrand, 1947. 157 pp., profusely illus. \$6.
Flexner, James Thomas, *FIRST FLOWERS OF OUR WILDERNESS*, Boston, Houghton Mifflin, 1947. 341 pp., profusely illus. \$10.
GOOD DESIGN IS YOUR BUSINESS, a guide to well-designed household objects made in U.S.A., with articles by Richard M. Bennett, Edward S. Evans, Jr., Walter Dorwin Teague; Buffalo, Albright Art Gallery, 1947. 98 pp., 166 illus. \$1.50.

- Graber, Hans, *PAUL GAUGUIN*, Basel, Benno Schwabe, 1946. 506 pp., 6 plates. \$8.25.
INGRES, 24 DRAWINGS, New York, Pantheon, 1947. Portfolio 11 x 14". \$7.50.
Johnson, Philip C., *MIES VAN DER ROHE*, New York, Museum of Modern Art, 1947. 200 pp., profusely illus. \$7.50.
Kahnweiler, Daniel-Henry, *JUAN GRIS: HIS LIFE AND WORK*, New York, Curt Valentin, 1947. 165 pp., 115 plates, 2 in color, and illus. \$1.
Kandinsky, Wassily, *CONCERNING THE SPIRITUAL IN ART*, New York, Wittenborn Schultz, 1947. 93 pp., 10 illus., text figures. \$2.25.
Kandinsky, Wassily, *ON THE SPIRITUAL IN ART*, New York, Solomon R. Guggenheim, 1946. 152 pp., 4 color plates, woodcuts and half-tone. \$4.50.
Kandinsky, Wassily, *POINT AND LINE TO PLANE*, trans. by Howard Deane, New York, Solomon R. Guggenheim, 1947. 196 pp., profusely illus. \$4.50.
Koepler, Hans, *HANS HOLBEIN D.J., DIE BILDER ZUM GEBETBUCH HORTULANAE*, Basel, Benno Schwabe, 1943. 266 pp., 95 plates. \$3.75.
Naumburg, Margaret, *STUDIES OF THE "FREE" ART EXPRESSION OF BEHAVIOR PROBLEM CHILDREN AND ADOLESCENTS AS A MEANS OF DIAGNOSIS AND THERAPY*, New York, Nervous and Mental Disease Monographs, 1947. 225 pp., 99 illus. \$5.50.
PROBLEMS IN CONTEMPORARY ART: POSSIBILITIES 1, an Occasional Review, New York, Wittenborn Schultz, 1947. Periodical, illus. \$2.25.
Rogers, Meyric R., *AMERICAN INTERIOR DESIGN*, New York, Norton, 1947. 280 pp., 196 illus., 39 plates. \$20.
Taylor, R., *INTRODUCTION TO CARTOONING*, New York, Watson-Guptill, 1947. 156 pp., profusely illus. \$5.
THE TIGER'S EYE ON Arts and Letters, a Quarterly Periodical, Westport, Conn. \$1. per issue.
Wehle, Harry B. and Salinger, Margaretta M., *A CATALOGUE OF EARLY FLEMISH, DUTCH, AND GERMAN PAINTINGS IN THE METROPOLITAN MUSEUM OF ART, Vol. II*, New York, Metropolitan Museum, 1947. 232 pp., 17 illus. \$4.50.
Wölfflin, Heinrich, *GEDANKEN ZUR KUNSTGESCHICHTE*, Basel, Benno Schwabe, 1947. 163 pp., 24 illus. \$4.50.
Wölfflin, Heinrich, *KLEINE SCHRIFTEN, 1886-1933*, Basel, Benno Schwabe, 1946. 261 pp., 35 illus. \$7.25.



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EDITORIAL COMMENT

A new pictorial section appears on pages 54 and 55 of this issue. Our purpose is to present work of quality not widely known. It may be by young artists (a variable number) or it may be by artists who have been working for many years and are well thought of by a small public. The series starts with painters but will not be confined to them, and in the future will include sculpture and architecture worthy of notice.

In the March issue Talbot Hamlin, whose name is familiar to our readers as critic and historian, will continue the series on American architects with an appraisal of the work and influence of Benjamin Henry Latrobe.

The March number will contain also an interview with Carl Hofer on the black market in modern art under the Nazis and the present condition of painting in Germany; and a striking photographic portfolio of South Indian bronzes. Beaumont Newhall, photographer and historian of photography, will describe the social and technical conditions that prompted the invention of "Portraits for the Million."

We are planning a series of articles on the formation of criticism and taste in the United States. Among the first of these will be a discussion by Frank Jewett Mather of the work of Charles Herbert Moore and his contribution to the esthetic attitude of his time, and a short biography of J. J. Jarves, nineteenth-century critic and one of the first American collectors of Italian primitives.

An organization for the preservation of the church of San Marco in Venice has just been formed. Called Pro San Marco, its purpose is to make possible the repairs immediately necessary to insure the existence of this incomparable monument of Byzantine and Renaissance art. Though it did not suffer direct war injury, San Marco is in a precarious state and if repairs are not carried out at once there is the possibility of its complete disappearance. Pro San Marco emphasizes that any money donated will serve a double purpose, the artistic reserve of the church and the material rescue of the craftsmen employed. Checks should be sent to Mrs. Truxton Beale, Decatur House, 748 Jackson Place N. W., Washington 6, D. C.

FEBRUARY EXHIBITIONS THROUGHOUT AMERICA

Information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

AKRON, OHIO. Akron Art Institute, Feb. 15-Mar. 4: Ann. Maple Valley Photog. Salon. Nat'l Photog. Contest.
BABY, N. Y. Albany Institute of History and Art, Feb. 15-Mar. 14: The Arts of the Near East. Feb. 11-Mar. 14: Amer. Drawg. Ann. VIII, an Historical Survey of Amer. Draughtsmanship.
BIRMINGHAM, MICH. Albion College, Feb. 8-27: Chinese Ptg. Mich. W'col Soc. Show, Feb. 29-Mar. 18: Amer. Indian and African Art, The Magazine and Art. Fine Books.
BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Feb. 4-25: Ptg. by Josef Albers.
BLOOMINGTON, ILL. Illinois Wesleyan University, Art Department, Feb. 15: LIFE Medieval Spirit.
BOSTON, MASS. Doll and Richards, Feb. 2-14: W'cols by Ranulph Bye. Pastels by Consuelo Cloos, Feb. 23-Mar. 13: Ptg. and Pastels by Arthur C. Goodwin. Guild of Boston Artists, Feb. 2-14: W'cols by Harold F. Lindergreen, Feb. 16-28: Ptg. by Loring W. Coleman. Institute of Modern Art, Feb. 21: Ben Shahn Exhib. Charles E. Smith Gallery, Feb. 15: Kahlil Gibran. Museum of Fine Arts, Feb. 5-Mar. 21: The Art of Old Japan.
BUFFALO, N. Y. Albright Art Gallery, Feb. 4: Patteran Oils and Sculp. Feb. 22: Sport in Art. Feb. 3-29: Buffalo Soc. of Artists.
CHAPEL HILL, N. C. University of North Carolina Library, Feb. 8: Fifty Books of the Year, 1947 (AIGA). Person Hall Art Gallery, Feb. 1-29: North Carolina Artists Exhib.
CHICAGO, ILL. Art Institute of Chicago, Feb. 8-29: Adult Members' Work, Feb. 15-Mar. 7: Internat'l Book Illustration (AIGA). Feb. 29: Kenneth Mack and Harold Zussman. Chicago Galleries Association, Feb.: Portraits by Antonin Sterba. Landscapes by John Bacus. Still Life by Frances A. Barothy. Club Woman's Bureau, Mandel Brothers, Feb. 12: North Shore Art Guild, Feb. 14-Mar. 6: Park Ridge Art League. Gallery Studio, Feb. 25: Ptg. by Wolfgang Paalen. Pallette and Chisel Academy of Fine Arts, Feb. 1-29: Bruno Beghe, One-Man Show.
CINCINNATI, OHIO. Cincinnati Art Museum, Feb. 1-Apr. 1: The Development of Etchg. Taft Museum, Feb. 23: Fact and Fantasy Group Show (Bertha Schaefer Gal.). Ceramics by Harold S. Nash.

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CLAREMONT, CALIF. *Pomona College Gallery*, Feb. 8: Mod. Chinese Woodcuts (AFA). Feb. 2-25: Mexican W'cols by Ruth van Sickle Ford.

CLEARWATER, FLA. *Art Museum*, Feb. 1-15: 9th Ann. Exhib. of Contemp. Amer. Ptg. Feb. 17-25: W'cols and Mural Designs by Arthur Covey, N. A. Feb. 26-Mar. 6: Canadian Painters.

CLEVELAND, OHIO. *Cleveland Museum of Art*, Feb. 22: Lithography (Coll. of Mr. and Mrs. Lewis B. Williams). Apr. 10-29: Oxford Almanacks (AFA). Feb. 5-29: Exhib. of Textiles.

Ten Thirty Gallery, Feb. 7: Ptg. by Phoebe Walker Hoyt, Sherman and Norman Kent, Feb. 8-Mar. 5: Portraits by Mary Seymour Brooks. Ptg. by Louise Pershing.

COLORADO SPRINGS, COLO. *Colorado Springs Fine Arts Center*, Feb. 15: Navajo Sand Ptg. (Taylor Mus.). Dutch and French Ptg. (MMA). Feb. 24-Apr. 1: Ptg. by Miklos Suba. Artists West of the Mississippi Ann.

COLUMBUS, OHIO. *Columbus Gallery of Fine Arts*, Feb. 22: The Arts of China Exhib. Feb. 16: Oil Ptg. by James R. Hopkins. Feb. 12-Mar. 7: Contemp Amer. Ceramics. Feb. 26-Mar. 28: Ptg. in the U. S. (Carnegie Institute).

CONCORD, N. H. *New Hampshire State Library*, Feb.: Walt Disney Originals. 19th Cent. Ptg.

CONWAY, ARK. *Hendrix College*, Feb. 15-28: 2nd Ark. Ann. Craft Show.

CULYER, IND. *Culver Military Academy*, Feb. 12: Unit Furniture. Feb. 19: Photog. of E. T. Payson.

DALLAS, TEX. *Dallas Museum of Fine Arts*, Feb. 15: Book Illustrations by Tom Lea. Feb. 1-29: 1st Southwestern Print Ann. Feb. 8-Mar. 21: Charles Hawthorne Exhib. Feb. 15-Mar. 21: Photos by Carlotta Corpron.

DAYTON, OHIO. *Dayton Art Institute*, Feb. 3-29: Art Center, Dayton Show.

DECATUR, ILL. *Decatur Art Center*, Feb. 6-26: Definitions (AFA).

DELAWARE, OHIO. *Ohio Wesleyan University*, Feb. 1-27: Finger Ptg.

DENVER, COLO. *Denver Art Museum*, Feb. 5: Richard Sorby, One-Man Show. Feb. 25: Exhib. of Theater Arts. Feb. 29: Circus Exhib.

DETROIT, MICH. *Cyril's Studio Gallery*, Feb. 14: 15 Portraits. Feb. 15-Mar. 6: Photog. by Arthur Siegel.

DURHAM, N. H. *University of New Hampshire*, Feb. 9-23: How the Mod. Artist Works. Feb. 23-Mar. 16: Stained Glass.

EAST LANSING, MICH. *Michigan State College*, Feb. 1-22: 31 Oil Ptg. (Dalzell Hatfield Gal., Los Angeles). Fine Arts Under Fire. Feb. 25-Mar. 15: 75 Prints by Mauricio Lansansky and Iowa State U. Students. Age of Enlightenment (LIFE Mag.).

ELMIRA, N. Y. *Arnot Art Gallery*, Feb. 1-29: W'cols by Chen Chi.

ELGIN, ILL. *Elgin Academy Art Gallery*, Feb. 1-15: W'cols by Charles Munder. Ceramics by John Eustice.

EUGENE, OREG. *University of Oregon, School of Architecture and Allied Arts*, Feb. 7-26: Prints from Corot to Picasso (San Francisco Mus.).

EVANSVILLE, IND. *Evansville Public Museum*, Feb. 7: Winslow Homer Pastels. Feb. 7-Mar. 3: Amer. Homes.

GRAND RAPIDS, MICH. *Grand Rapids Art Gallery*, Feb. 1-29: W'cols by John Marin.

GREEN BAY, WIS. *Neville Public Museum*, Feb. 1-29: Exhib. of Ptg. by the Art Supervisors of Green Bay Public Schools.

GREENSBORO, N. C. *Woman's College of the University of North Carolina*, Feb. 6-28: N. C. Institute of Architects.

HAGERSTOWN, MD. *Washington County Museum of Fine Arts*, Feb. 1-29: 16th Ann. Exhib. of Cumberland Valley Artists.

HARTFORD, CONN. *Wadsworth Atheneum*, Feb. 7-29: Conn. Academy of Fine Arts Exhib.

HOUSTON, TEX. *Museum of Fine Arts of Houston*, Feb. 15-Indef.: 23rd Ann. Exhib. of Work by Houston Artists. Feb.: Frederic Remington, Oils in Color.

INDIANAPOLIS, IND. *Art Association of Indianapolis, John Herron Art Institute*, Feb. 8-Mar. 14: Amer. Prints Today. Mod. Amer. Textiles. Feb. 14-28: Ptg. by 2 Indiana Artists: Anna Hasselman and James Taylor. Feb. 28-Mar. 11: Ptg. by Robert and Genevieve Crawford.

ITHACA, N. Y. *Cornell University Library*, Feb. 8-29: Fifty Books of the Year, 1947 (AIGA).

KALAMAZOO, MICH. *Kalamazoo Art Center*, Feb. 1-22: Abstract and Surrealist Amer. Art (AFA).

KANSAS CITY, MO. *William Rockhill Nelson Gallery of Art*, Feb. 1-28: Steuben Glass. Ohio Ptg.

LAWRENCE, KANS. *Museum of Art, University of Kansas*, Feb. 1-Mar. 1: Age of Enlightenment (LIFE Mag.). Feb. 20: Japanese Prints. Feb. 20-Mar. 5: Illustrations for Children's Books (MOMA).

LOS ANGELES, CALIF. *Dalzell Hatfield Galleries*, Feb. 15: Recent Ptg. by Richard Haines.

Los Angeles County Museum, Feb. 22: 4th Quarterly Exhib. of Contemp. Artists.

LOUISVILLE, KY. *Art Center Association*, Feb. 2-21: Pottery by Fred Farr. Ptg. by Ben Zion. Feb. 23-Mar. 12: Ptg. by Ozenfant.

J. B. Speed Art Museum, Feb. 8: Arts of India. Feb. 15: Library of Congress Prints. Feb. 7-29. Contemp. Amer. Handwoven Textiles. Feb. 15-29: Renaissance Prints. Feb. 8-Mar. 3: Founders Mem. Exhib.

LOWELL, MASS. *Whistler's Birthplace*, Apr. 1: Fra Angelo Bomberto Mod. Forum of Art.

MADISON, WIS. *Wisconsin Union Art Gallery, University of Wisconsin*, Feb. 13: Joseph Bradley and Alfred Sealer.

MANCHESTER, N. H. *Currier Gallery of Art*, Feb. 11: Charles Sheeler. Feb. 5-26: Prints by Members of the Amer. Color Print Soc. Feb. 5-18: The Artist in Social Communication.

MASSILLON, OHIO. *Massillon Museum*, Feb. 15: Lithographs by Russell T. Limbach. Feb. 1-28: Pratt Institute Industrial Design, Age of Enlightenment (LIFE Mag.).

MEMPHIS, TENN. *Brooks Memorial Art Gallery*, Feb. 2: Original Prints from the Dr. Louis Levy Coll. Feb. 4-Mar. 2: Ptg. by Stuart Purser. Feb. 4-25: Drwgs by Amer. Artists. Feb. 15-28: America the Beautiful.

Memphis Academy of Arts, Feb. 10-Mar. 1: W'cols by Mario Baccelli.

MIDDLETOWN, DEL. *St. Andrews School*, Feb. 14: Amer. Art Today. Feb. 14-28: Degas Drwgs.

MILWAUKEE, WIS. *Chapman Memorial Library*, Feb. 1-28: W'cols by Dong Kingman.

MINNEAPOLIS, MINN. *Minneapolis Institute of Art*, Mar. 1: Pre-Columbian Art of Central Amer. Feb. 1: Mod. Drwgs, Age of Enlightenment (LIFE Mag.).

University Gallery, University of Minnesota, Feb. 25: Institute of Design Exhib. Feb. 1-15: Peiping. Feb. 1-2: Norwegian Pottery.

Walker Art Center, Feb. 1-Indef.: Man and Clay. Feb. 1: Apr. 14: Mod. Jewelry Under \$50.00. Feb.: Sculpt. Evelyn Raymond.

MONTCLAIR, N. J. *Montclair Art Museum*, Feb. 1: Comparisons in Contemp. Ptg. Etchs by Rembrandt. Feb. 22-Mar. 28: Still Life in Ptg—Its Origins to Present.

MOUNT VERNON, IOWA. *Cornell College Library*, Feb. 22-Mar. 14: Fifty Books of the Year, 1947 (AIGA).

MUSKEGON, MICH. *Hackley Art Gallery*, Feb. 1-29: 1: Masters in Black and White.

NEWARK, N. J. *Newark Art Club*, Feb. 5: Member N. J. W'col Soc. Feb. 10-26: Ptg. by Jay Conaway.

Newark Museum, Feb. 29: Seeing Mod. Art. Feb.: Object from the Coll. of Susan Dwight Bliss. Newark of the Future. Feb. 14-Indef.: Old and Mod. Jewelry.

Rabin and Krueger Gallery, Feb. 15: Fine Prints by George Bellows, Bernard Gussow, Raphael Soyer.

NEW BRITAIN, CONN. *Art Museum of the New Britain Institute*, Feb. 1-21: W'col Show. Feb. 21-Mar. 1: Ptg. by Ruth Buol.

NEW BRUNSWICK, N. J. *Rutgers University*, Feb. 1-2: Edzio Martinelli.

NEW HAVEN, CONN. *Yale University Art Gallery*, Feb. 23: Ptg. Lent by Younger Yale Collectors.

NEW LONDON, CONN. *Lyman Allyn Museum*, Feb. 1: Work by Florida Gulf Coast Group.

NEW ORLEANS, LA. *Isaac Delgado Museum of Art*, Feb. 1-22: Conrad Albright. Feb. 15-Mar. 7: Significa War Scenes by Battlefront Artists (AFA). Feb. 21-2: Movies (MOMA).

NEW YORK, N. Y. *A. C. A.*, 63 E. 57, Feb. 2-21: Ptg. Abraham Harriton. Feb. 16-Mar. 6: Ptg. by Phil Evergood. Feb. 23-Mar. 13: Ptg. by Elizabeth Olds.

American British Art Center, 44 W. 56, Feb. 14: Ptg. Hyppolite. Feb. 7: Trinidad 1947—Ptg. by Helen Turner.

Argent, 42 W. 57, Feb. 2-14: Oils by Sonia Sadron, V.M. Jorgen Murguio, Marguerite Castaing. Feb. 16-2: Sculpt. Exhib. by Members of Architectural Sculpt.

Artists' Gallery, 61 E. 57, Feb. 6: W'cols by Elsie Driggs. Feb. 7-20: Ptg. by Ignacio Aguirre. Feb. 21-Mar. 1: Ptg. by Sakari Suzuki.

Babcock, 38 E. 57, Feb. 7: Recent Ptg. by Lewis Danis. Feb. 9-28: Ptg. by 19th and 20th Cent. Amer. Artists.

Bignou, 32 E. 57, Feb.: Exhib. of Ptg. by Henri-Matisse. George Binet, 67 E. 57, Feb. 13: Nancy Ranson, One-Man Show of Oils. Feb. 14-27: Blanch Baxter, One-Man Show of W'cols.

Brooklyn Museum, Eastern Parkway, Mar. 7: Glass and Glazes of Ancient Egypt. Feb. 4-Mar. 7: 32nd Ann. of the Brooklyn Soc. of Artists.

Buchholz, 32 E. 57, Feb. 21: Recent Work by John Pips. Feb. 25-Mar. 13: Recent Work by Lyonel Feininger.

Carroll Castairs, 11 E. 57, Feb. 9-28: Ptg. by Johann Schiefer.

Contemporary Arts, 106 E. 57, Feb. 6: Ptg. by Marl Visser "THooft, Feb. 2-20: "Ruins of New York," Ptg. by Dorothy Sherry. Feb. 23-Mar. 12: Mid-season Group Exhib.

Downtown, 43 E. 51, Feb. 7: Ptg. by Davis, Kuniyoshi Levine, Marin, Shahn. Feb. 10-28: New Ptg. by George L. K. Morris.

Ward Eggleston, 161 W. 57, Feb. 2-21: Recent Oil Ptg. Frances Stein. Feb. 23-Mar. 6: Seascapes by H. Ballinger.

Ferargil, 63 E. 57, Feb. 12: Ross Shattuck, Oronzo Gaspard, Feb. 15-Mar. 15: The Circus in Art.

Feigl, 601 Madison Ave., Feb. 4-21: Dimitri Merino One-Man Show.

Garret, 47 E. 12, Feb. 28: Group Show.

Grand Central, 15 Vanderbilt Ave., Feb. 2: Calif. W'col Soc.

Grolier Club, 47 E. 60, Feb. 20-Mar. 31: THE LITTLE MAGAZINE.

Kennedy, 785 Fifth Ave., Feb.: Etchs by Ernest Haske Kleemann, 65 E. 57, Feb. 2-21: Gouaches by Albert Urbas Koota, 15 E. 57, Feb. 14: Picasso. Feb. 16-Mar. 6: William Bazotes.

Kraushaar, 32 E. 57, Feb. 2-28: Retrospective Exhib. Work of John Sloan.

Laurel, 48 E. 57, Feb. 14: Ptg. by A. S. Baylinson. Feb. 16-28: Sculpt. Group.

Mortimer Levitt, 16 W. 57, Feb.: Sculpt. by Charles Umlauf. Julien Levy, 42 E. 57, Feb. 21: Usellini. Feb. 24-Mar. 2: Leonid.

Joseph Luyber, 5th Ave. at 8th St., Feb. 14: Oils by Revington Arthur. Feb. 16-Mar. 6: Oils by Richard Florsheim.

Macbeth, 11 E. 57, Feb. 16-Mar. 6: New Oils by Hermann Maril.

Pierre Matisse, 41 E. 57, Feb. 14: Sculpt. by Giacomo. Feb. 17-Mar. 13: Ptg. by Leonora Carrington.

Metropolitan Museum of Art, Fifth Ave. and 82nd St., Feb. 29: French Tapestries. Feb. 15: Japanese Prints. La 19th Cent. Amer. Glass. E Pluribus Unum: The Nation, 1783-1800. Feb. 8: Through the Picture Frame.

Midtown, 605 Madison Ave., Feb. 14: Ptg. and Drwgs. by Henry Koerner.

Milch, 55 E. 57, Feb. 7: Ptg. by Alexandra Pregel. Feb. 28: Ptg. by Hilde Kayn.

Morgan Library, 29 E. 36, Apr. 30: The Bible—Manuscript and Printed Bibles from the 4th to the 19th Cent.

Museum of the City of New York, Fifth Ave. and 103 S. May 1: New York's Alma Mater—A History of Columbia University. Apr. 4: The Ring and the Glove—A Survey of Boxing. Apr. 1: The Grace Moore Mem. Exhib.

Museum of Modern Art, 11 W. 53, Feb. 22: Photog. Exhib.—Music and Musicians. Apr. 4: Ballet Design. Mar. 2: New Acquisitions. Ptg. of French Children. Feb. 1: Apr. 25: Naum Gabo and Antoine Pevsner.

National Academy of Design, 1083 Fifth Ave., Feb. 1: Mar. 1: 81st Ann. Exhib., Amer. W'col Soc.

National Serigraph Society, 38 W. 57, Feb. 14: Dorr Bothwell and Philip Hicken, One-Man Shows. Feb. 16-Mar. 6: Serigraphs for Children—Group Show.

Art Circle, 41 E. 57, Feb. 1-28: New Work by Israel Witwak.

Harry Shaw Newman, 150 Lexington Ave., Feb. 1-29: Amer. Sport and Frontier Life.

New York Historical Society, 170 Central Park W., Mar. 14: Golden Anniversary of Greater New York. Feb. 4-Mar. 2: Amer. Quilts.

Desoto, 121 E. 57, Feb. 2-21: Ptg. by Lopez Rey.

Isis, 32 E. 58, Feb. 2-28: Recent Ptg. by Tschachasov.

Macotheca, 20 W. 58, Feb. 7: Collage by Kurt Schwitters.

Straitis, Inc., 460 Park Ave., Feb. 10-24: Ann. Exhib. of the Amer. Soc. of Miniature Painters.

Riverside Museum, 310 Riverside Drive, Feb. 6-22: Best of Art—50 Ptg. Illustrated in Emily Genauer's Book.

Senberg, 16 E. 57, Feb. 14: Recent Ptg. by Abraham Rattner.

Sculptors Gallery, Clay Club Sculpture Center, 4 W. 8 St., Feb. 20: Sculp. by Glenn Chamberlain. Feb. 28-Mar. 23: Sculp. by Lorrie Goulet.

Seigismann, 5 E. 57, Feb. 14: Graphic Circle.

Seythe, 794 Lexington Ave., Feb. 3-Mar. 2: Ptg. by Edward John Stevens.

Whitney Museum of Art, 10 W. 8, Mar. 21: 1948 Ann. Exhib. of Contemp. Amer. Sculp., W'cols, and Drwgs.

Ward, 32 E. 57, Feb. 3-28: Sculp. and Ptg. by Peter Rippe.

Worfolk, VA. Norfolk Museum of Arts and Sciences, Feb. 1-29: Irene Leache Mem.—6th Art Ann. Virginia and North Carolina Oils and W'cols. Feb. 8-Mar. 8: W'cols and Pastels by Members of Art Corner. Feb. 8: Ptg. in France 1939-1946 (AFA).

Worthampton, MASS. Smith College Museum of Art, Feb. 15: Kathe Kollwitz prints lent by the Philadelphia Mus. Feb. 22: Contrasts in Stone and Bronze, an Exhib. of Work by Henry Moore and Auguste Rodin.

Worwich, CONN. Slater Memorial Museum, Feb. 8-29: History of Amer. Ptg. Reproductions from Slater Mus. Coll.

Yokland, CALIF. Mills College Art Gallery, Feb. 8: Exhib. of Student Work from the Mexican School of Ptg and Sculp. in Mexico. Feb. 15-Mar. 7: Northwest Coast Painters. Age of Enlightenment (LIFE Mag.).

Yokland Art Gallery, Feb. 4-18: Selections from Permanent Coll. Feb. 29-Mar. 28: Ann. Exhib. of Oil Ptg and Sculp.

Berlin, OHIO. Allen Memorial Art Museum, Oberlin College, Feb. 2-23: Symbolism in Ptg (MOMA). Feb. 1-29: The Age of Enlightenment (LIFE Mag.).

Klamah City, OKLA. Oklahoma Art Center, Feb. 22: Coptic Textiles (AFA).

Livet, MICH. Olivet College, School of Fine Arts, Feb. 1-14: Serigraphs by James McCollum. Feb. 14-29: Venetian Masters (AFA).

Pasadena, CALIF. Pasadena Art Institute, Feb. 20: Encyclopedia Britannica Show of Contemp. Amer. Art. African Art. Chinese Sculp. Selections from Permanent Coll.

Philadelphia, PA. Carnegie Institute, Department of Fine Arts, Feb. 8: Contemp. Drwgs from the Carnegie Institute Coll. Feb. 15: Ptg. by Walt Kuhn. Feb. 22: Pennsylvania As Artists See It. The Gimbel Pennsylvania Art Coll.

Philadelphia Art Alliance, Feb. 8: Prints by John Kashdan.

Philadelphia Museum of Art, Feb. 19: Industrial Design by Kem Weber. Feb. 22: "Our Town"—Drwgs by Philadelphians. Feb. 3-29: French Prints. Feb. 10-Mar. 7: W'cols by Nathaniel Dirk. Feb. 20-Mar. 25: Industrial Design by Alfons Bach. Feb. 24-Mar. 28: Oils and W'cols by Jimmy Ernst.

Pennsylvania Academy of Fine Arts, Feb. 29: 143rd Ann. Exhib. of Oil Ptg and Sculp.

Print Club, Feb. 6-27: 22nd Ann. Exhib. of Woodcuts, Wood Engrvs and Wood Blocks.

Philadelphia Museum of Art, Feb. 28: A Pageant of Fashion (Philadelphia Fashion Group).

Pittsburgh, PA. Carnegie Institute, Department of Fine Arts, Feb. 22: Gimbel Pennsylvania Art Coll.

Pittsfield, MASS. Berkshire Museum, Feb. 5-29: Chinese Finger and Brush Ptg by Yunguo K. Chiang. W'cols by Andrew Wyeth. Photos by Photographic Soc. of Amer.

Portland, ME. Sweet Memorial Art Museum, Feb. 1-22: 65th Ann. Section I—W'cols and Pastels. Mar. 7-28: 65th Ann., Section II—Ptg. in Oil.

Portland, ORE. Portland Art Museum, Feb. 15: 16 Ecuadorians. Feb. 20: PreColumbian Art. Feb. 8-29: Robert Maillart. Feb. 15-Mar. 15: Serigraphs for Children.

Doughkepsie, N. Y. Vassar College, Feb. 8-Mar. 1: Mud. Buildings for Schools and Colleges (MOMA). Feb. 18-Mar. 10: Lithographs by Pablo Picasso (MOMA). Feb. 15: Ptg. from the 1947 Corcoran Biennial (AFA).

Providence, R. I. Providence Art Club, Feb. 8: Mary Stafford Frazier.

Rhode Island School of Design Museum, Feb. 8: British Gardens Through the Ages. Feb. 4-Mar. 21: Medieval Frescoes from Spain. Castilian Ptg. from the Church of San Baudelio de Berlanga. Feb. 22-Mar. 14: 9th Ann. Exhib. by Rhode Island Artists. Feb. 4-Mar. 24: Old Masters from the Mus. Coll.

Wisc. Charles A. Wustum Museum of Fine Arts, Feb. 7: W'cols by Staff of the U. of Nebraska. Oils by Staff of the U. of Illinois. Prairie Printmakers.

Waleigh, N. C. State Art Gallery, Feb. 8-23: Amer. Ptg (MOMA). Feb. 16-Mar. 1: Survey of Amer. Sculp. (MOMA).

Wading, PA. Public Museum and Art Gallery, Mar. 28: A Selection of 20th Cent. Amer. Etchgs from the Museum's Coll.

Wichmond, IND. Art Association, Feb. 1-13: Ptg. by G. C. Henshaw. French Prints of the 18th Cent. Feb. 15-29: 17th Ann. Pictorial Photos.

Wichmond, VA. Virginia Museum of Fine Arts, Feb. 22: 21th Anniversary Exhib.: William James Hubbard. Loans from the Metropolitan Mus. and Mus. of Fine Arts, Boston. Feb. 22-Apr. 4: T. Catesby Jones Coll.

Wchester, MINN. Rochester Art Center, Feb. 1-27: Everyday Art for Everyone.

Wchester, N. Y. Rundel Gallery, Rochester Public Library, Feb.: Work by the Rochester Soc. of Architects. Oils by Louise Jordan Hemenway.

Rockford, ILL. Rockford Art Association, Feb. 2-29: 23rd Ann. Circuit Exhib. of Ptg. by Members of the Ohio W'col Soc.

Sacramento, CALIF. E. B. Crocker Art Gallery, Feb. 1-29: W'cols by Alexander Nebote. Ptg. and Drwgs by Old Masters. German of 19th Cent. Calif. Painters.

Saginaw, MICH. Saginaw Museum, Feb. 15: Amer. Ptg from Colonial Times Until Today. Feb. 20-Mar. 11: Semi-Antique Rugs from Asia Minor, Persia and the Caucasus (AFA).

St. Louis, MO. City Art Museum, Feb. 12: Contemp. European Prints from the Museum's Print Cabinet. Feb. 15: Good Design is Your Business (AFA). Feb. 15-Apr. 15: Music in Prints. Feb. 1-29: Ptg. and Sculp. by Group of Local Artists. Feb. 18-Mar. 15: The Architecture of Louis Sullivan.

St. Paul, MINN. Hamline University Galleries, Feb. 16: 3rd Ann. W'col Show. Sculp. in Photos. Sculp. and Ceramics by Virginia Rahja.

San Antonio, TEX. Witte Memorial Museum, Feb. 8: 9th Texas General.

San Francisco, CALIF. San Francisco Museum of Art, Feb. 25-Mar. 28: 67th Ann., San Francisco Art Assn. Oils, Tempera and Sculp.

San Jose, CALIF. San Jose State College, Feb. 1-14: Invitation Show of Drwgs.

Santa Barbara, CALIF. Santa Barbara Museum of Art, Feb. 1-Mar. 1: Ptg. by Jack Gage Stark. Ptg. and Drwgs (Coll. of Arthur Sachs). Feb. 1-Mar. 1: "I Remember That" by Perkins Harnly.

Santa Fe, N. M. Museum of New Mexico Art Gallery, Feb. 1-28: Open Door Shows. New Mexico Painters. Feb. 1-14: Invitation Series. New Mexico Artists. Feb. 15-28: Photos by W. Eugene Smith. Feb. 1-28: Traveling Exhibitions to New Mexico Communities.

Sarasota, FLA. Sarasota Art Association, Feb. 5: Ann. Jury Show. Oil and Sculp. Feb. 8-19: Ann. W'col and Ceramics Show. Feb. 23-Mar. 7: Contemp. Amer. Ptg. from N.Y.C.

Saratoga Springs, N. Y. Skidmore College, Feb. 9: The Ancient Mayas (LIFE Mag.). Feb. 12-Mar. 4: Rouault: The Great Printmaker (MOMA).

Scranton, PA. Everhart Museum of Natural Science and Art, Feb. 1-29: Ptg. by Henry Major. Feb. 8-29: Drwgs by Maurice Sterne (AFA).

Seattle, WASH. Henry Gallery, University of Washington, Feb. 1-21: 19th Cent. French Prints. Feb. 16-Mar. 8: Henri Cartier-Bresson.

Seattle Art Museum, Feb. 5-Mar. 7: Mod. Art in Advertising (Container Corp. of America). Early Amer. Arts (Seattle Chapt. Colonial Dames). Contemp. Ptg. and Drwgs (Perla Gal.).

Springfield, ILL. Illinois State Museum, Feb. 29: W. J. B. Newcombe—Mexican Oils and W'cols. Shearwater Pottery.

Springfield Art Association, Feb. 1-29: Springfield Commercial Artists' Leisure Ptg.

Springfield, MASS. George Walter Vincent Smith Art Gallery, Feb. 9: If You Want to Build a House. Feb. 1-22: Springfield Art League Jury Exhib.

Springfield, MO. Springfield Art Museum, Feb. 14: Brooklyn Mus. Print Ann. (AFA). Feb. 18-Mar. 18: Work from Springfield Schools and Colleges.

Tampa, FLA. Tampa Art Institute, Feb. 1-15: Art Club of St. Petersburg. Fla. Feb. 15-28: Students Art Club of Tampa.

Toledo, OHIO. Toledo Museum of Art, Feb. 1-22: 30th Ann. Exhib. of Toledo Federation of Art Societies. Best Photos of Toledo News Photographers.

Topeka, KANS. Mulvane Art Museum, Washburn Municipal University, Feb. 2-29: Upjohn Coll.

Trenton, N. J. New Jersey State Museum, Feb. 15: Theater Exhib.

Tulsa, OKLA. Philbrook Art Center, Feb. 3-Mar. 2: Laura A. Clubb Coll. of Ptg. Feb. 3-15: Houses of U.S.A. (MOMA). Feb. 3-Mar. 2: Ptg. by Jean Charlot. U. of Tulsa Student Show. Local Artists Group.

University, ALA. University of Alabama, Art Department, Feb. 9: Nat'l College Art. Feb. 10-28: U. of Kentucky Student Art. Feb. 29-Mar. 21: Brooklyn Mus. Nat'l Print Ann. (AFA).

University, LA. Louisiana State University, Art Department, Feb. 12: Chinese Ptg. Feb. 15-Mar. 6: Creative Design and the Consumer.

Urbana, ILL. University of Illinois, College of Fine and Applied Arts, Feb. 28-Mar. 28: U. of Illinois—Nat'l Competitive Exhib. of Contemp. Amer. Ptg.

Utica, N. Y. Munson-Williams-Proctor Institute, Feb. 1-29: 11th Ann. Exhib. Artists of Central N. Y. Comics by Milton Caniff. Utica Camera Club Exhib. Sculp. by Winslow Eaves.

Washington, D. C. Arts Club, Feb. 13: Soc. of Washington Artists. Feb. 15-Mar. 7: Drwgs Pastels, and W'cols by Diego Rivera (AFA).

Barnett Aden Gallery, Feb.-Mar.: Exhib. of Ptg. by James A. Porter.

Corcoran Gallery of Art, Feb. 22: Ptg. of the Year (Pepsi-Cola). W'cols by Washington Artists.

Howard University Gallery, Feb. 29: Exhib. of Graphic Arts and Drwgs by Amer. Negro Artists.

Library of Congress, Feb. 29: UNESCO and the Library of Congress. Feb. 14-Apr. 30: An Exhib. Commemorating the Settlement of Savannah, Ga.

National Gallery of Art, Jan.-Indef.: Art of France in Prints and Books.

Smithsonian Institution, Feb. 15: Pennsylvania Soc. of Miniature Painters.

Phillips Memorial Gallery, Feb. 8-Mar. 2: Lithographs by Picasso.

United Nations Club, Feb. 13-Mar. 7: 1948 La Tausca Art Exhib. (AFA).

West Palm Beach, FLA. Norton Gallery and School of Art, Feb. 22: Old Master Ptg. Semi-Antique Rugs from Asia Minor, Persia and the Caucasus (AFA).

Wichita, KANS. Wichita Art Association, Feb. 1-21: Thomas Hart Benton.

Wichita Art Museum, Feb. 3-29: Important Ptg. from the Whitney Mus.

Williamstown, MASS. Lawrence Art Museum, Feb. 15: Horace Mayer Coll. of Egyptian Brones and Coptic Textiles.

Wilmington, DEL. Society of Fine Arts, Feb. 8-29: 15th Wilmington Internat'l Salon of Photog.

Winter Park, FLA. Morse Gallery of Art, Feb. 14-22: Contemp. Design.

Woodstock, N. Y. Rudolph Galleries, Feb. 1-28: Exhib. of Work by Woodstock Artists at Homestead, Fla.

Worcester, MASS. Worcester Art Museum, Feb. 15-Mar. 15: Contemp. Sculp. Mar. 28: Heyday of the Lithographic Portrait.

Youngstown, OHIO. Butler Art Institute, Feb. 1-22: Barret Textiles. Audubon Bird Prints. Feb. 8-29: Polish Drwgs.

Zanesville, OHIO. Art Institute, Feb. 6: Reproductions of Historic Far Eastern Textiles (AFA).

OPPORTUNITIES IN ART

NATIONAL

THE JOHN F. AND ANNA LEE STACEY SCHOLARSHIP FUND FOR ART EDUCATION. "To foster a high standard in the study of form and color and their expression in drawing, painting, and composition . . . open to American citizens and to both men and women, single or married, irrespective of race, creed or color . . . age limit is between 18 and 35 years, but in exceptional cases and at the discretion of the Committee of Selection, the age limit may be extended." Letters of reference and a written general plan of the candidate's aims are required. The appointments will normally be for one year, and the amount of \$1500.00 for the year or 12 months, payable in quarterly installments. Photographs of candidate's work should first be submitted to John F. and Anna Lee Stacey Scholarship Committee of Otis Art Institute, 2401 Wilshire Boulevard, Los Angeles 5, Calif. Send for Application Blank for specific information.

GRADUATE FELLOWSHIPS in painting, sculpture, graphic arts, art education, design and art history for the academic year 1947-48. For further information write Ralph L. Wickiser, Department of Fine Arts, Louisiana State University, Baton Rouge, Louisiana.

JEFFERSON NATIONAL EXPANSION MEMORIAL. An open architectural competition "to select an architect to be recommended to the Department of the Interior for ultimate employment as designer of the Jefferson Memorial." Open to all architects who are citizens of the United States of America. Jury. \$125,000 in prizes. For application blanks and further information write to George Howe, Professional Adviser, The Jefferson National Expansion Memorial Competition, Old Courthouse, 415 Market Street, St. Louis 2, Missouri.

FRA ANGELO BOMBERTO FORUM OF ART, Whistler's Birthplace, Lowell, Mass. For new styles ignored by modern monopoly. First send one-page typed explanation of the creation. Invitation to exhibit may follow. Fee, \$5. For further information write to John G. Wolcott, 236 Fairmount St., Lowell, Mass.

5TH ANNUAL COOPERATIVE ART EXHIBITION, Indiana, Pa. State Teachers College. April 10-May 8. Open to all living Artists. All media. Fee, \$3.00. Jury. Prizes: \$700. Entry cards due March 5. Works due March 15. For further information write to Orval Kipp, Director of Art Department, State Teachers College, Indiana, Pennsylvania.

1948 DECORATIVE ARTS—CERAMIC EXHIBITION, Wichita Art Association, Wichita, Kansas, April 17 to May 16, 1948. Open to living American craftsmen. Media: textile weaving, silversmithing and metalry, jewelry, ceramics and ceramic sculpture. Fee \$2.00. Jury. Entry cards and work due March 31, 1948. Prizes: \$100 textile weaving, \$100 jewelry, \$100 silversmithing and metalry, \$100 ceramics and ceramic sculpture. For further information write to Mrs. Maude G. Schollenberger, 401 North Belmont Avenue, Wichita, Kansas.

9TH ANNUAL EXHIBITION, NATIONAL SERIGRAPH SOCIETY, New York, N. Y., March 29-April 24. Open to all artists. Media: Serigraphs only. Fee for non-members \$1.00. Jury. Prizes. Entries due March 7. For further information write to Doris Meltzer, Director, Serigraph Galleries, 38 West 57 St., New York 19, N. Y.

ROME PRIZE FELLOWSHIPS 1948-1949. 14 fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies. Total estimated value of each fellowship about \$3,000. Open for one year beginning October 1, 1947. Application blanks due February 1. For further information write to Exec. Sec'y, American Academy in Rome, 101 Park Ave., N.Y.C.

3RD ANNUAL NATIONAL OF AMERICAN INDIAN PAINTING. Open to all artists of North American Indian or Eskimo extraction. Jury. Prizes. No fee. Entries due April 15. For further information write to Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Road, Tulsa 5, Oklahoma.

81ST ANNUAL EXHIBITION AMERICAN WATER COLOR SOCIETY. National Academy Galleries, Feb. 9-March 1. Open to all artists. Jury. Prizes total \$900. Work due Jan. 29; must be delivered by artist or agent, and will be accepted by W. S. Budworth and Son, 424 W. 52 St., or Hayes Storage and Packing Service, 305 E. 61 St. For further information write to Walter L. White, 106 Newbold Pl., Kew Gardens 15, L.I., N.Y.

REGIONAL

8TH ANNUAL EXHIBITION OF OKLAHOMA ARTISTS. April 6-May 2. Philbrook Art Center. Open to residents of Oklahoma. Media: oil, encaustic, tempera, gouache, water color, pastels, graphic arts, sculpture. Jury. Prizes. No fee. Entry cards and work due March 20. For further information write to Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Road, Tulsa 5, Oklahoma.

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ABOUT THE ARTISTS OF AMERICA . . .

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